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"Satire is a potent weapon," says A. C. Gunter, and this we are disposed to admit without a word of argument; but Mr. Gunter's feeble manipulation of that instrument in A Dime Novel convinces us that a man not practised in its use acts wisest in letting it severely alone. The dangerous experiment of dallying with two-edged tools usually results in their cutting the wrong way. There was a large and friendly audience at the Bijou Monday night, disposed in every possible way to assist the author to a success. They were not allowed to gratify their inclination.

A Dime Novel is described as a "musical comedy." It is supposed to hit off the pernicious effect upon the juvenile mind of the abominable cheap literature with which the country is flooded. The purpose in view was an excellent one, although we are strongly inclined to doubt that the stage nowadays can be profitably utilized as a school of morals. A lesson may be taught incidentally by the dramatist; but his function as an educator and censor ceased years ago. The operas of Patience and Pinafore owe their popularity solely to Sullivan's tuneful music and Gilbert's unique humor, and not to the satirical force which both possessed. The truth of this is negatively proved by the failure of Iolanthe, in which Sullivan is not melodious and Gilbert neglects to be humorous. Add to this the fact that ninety-nine pieces in a hundred written with the intention of exposing or ridiculing any folly have not succeeded, and Mr. Gunter's difficult and dismal task will be understood. The dialogue of the Dime Novel is not witty, and the situations, while comic enough to describe, are not funny to witness. As a printed skit in *Puck*, the piece would probably be amusing; but as an acting farce it is extremely flat and stupid. The effusions of the Danbury *News* Man, Burdette George Peck and other American humorists are diverting in the columns of a newspaper; but they would scarcely bear dramatization. It is to this class of fun the material of the Dime Novel belongs, and treated by a competent newspaper writer it would undoubtedly go.

We will not give a synopsis of the piece, for it is scarcely worth the space; nor shall we comment on the manner of its treatment, as the same reason applies there. We can only condole with Mr. Gunter on the mistake he has made, and assure him that it will not obliterate the recollection of the clever and—in one or two cases—brilliant work he has placed before the public during the past few years. One swallow does not make a Summer, and one frost like A Dime Novel does not destroy an author's reputation. Gunter is a man of real ability, and we wish him better luck next time.

We also wish him a better company than the one that helped to slaughter the present piece. With two or three exceptions it was entirely inefficient. John Howson and the other reliables are divided between the road and the Casino. The cast was filled by such drift material as was available. W. J. Ferguson is an excellent eccentric comedian; but he is not gifted with the slightest talent for burlesque acting. He is further unfitted for this line of work because he cannot sing a note. As Tom Hilton he was not funny for an instant, and when, toward the close, he spoke the line "and this is the end," the audience broke into wild applause—about the only indication of pleasure manifested during the performance. Mr. Ferguson has no reason to congratulate himself on his Monday night's work. Louise Paullin was delightful as Lillian. This little woman's beautiful face, sweet voice and comedy talent combine to make her agreeable in anything. Her dresses were tasteful and becoming. Nellie Howard, a pretty little girl, was good in a bit of a part that amounted to little. J. H. Stuart, as an Irishman, and George Schiller as Bill Higgins, were acceptable enough. Emma Guthrie acted an inconsequential rôle nicely. The rest of the company deserve no mention.

The scenery was capital. Jesse Williams' music was too good for the piece. The chorus of Pirates and Lillian's burlesque *aria* were the best numbers.

* * *

There are certain cities in which Lawrence Barrett enjoys the full measure of public favor, not only among the mass of theatre-goers, but also among a class that makes considerable pretense at culture and artistic refinement. New York is not one of these cities. Here the tragedian's impersonations are witnessed by crowds, it is true; but the quality of his audiences is not such as insures an appreciaton of intellectual acting. At the Fifth Avenue and the Park Barrett's engagements were never particularly successful. Broadway theatre-goers did not take kindly to his eccentric performances of the legitimate characters. At the Windsor and Grand Opera House, however, a draught is made upon those plebeian folks who "size up" a tragedian by the strength of his lungs and who prefer Edwin Byron to Edwin Booth. It costs twice as much for a seat to see Salvini as it does for one to see Barrett, and the difference in price is another important consideration which the West-siders and Downtowners bear in mind. Barrett is a scholar. We do not deny that Oliver Wendell Homes, Alfred Tennyson, Rev. Howard Crosby and President Porter of Yale are scholars, too; but they can't act. Literary attainments are not the only requirements of a tragedian. There are others which are greater, as, for instance, a good voice, a freedom from mannerisms, a graceful or heroic carriage, an ability to speak blank verse, a certain understanding of the art of elocution, a power of infusing grandeur into grand lines, besides other points too numerous to mention. These accomplishments we fail to discover in any of Barrett's characterizations. He appears to have the brain to conceive; but he has not the physical capability to execute. His faults are many and his mannerisms are disagreeable—both have become crystallized, and they are therefore ineradicable. Hasty enunciation, false emphasis, false inflection, nasal utterance—these are a few of the most noticeable defects in all his efforts. We must admit that he is conscientious and hard-working; but these are elementary qualities which cannot be termed merits, as they are absolutely essential to every actor, from star to utility man. If Barrett's talents were sufficient to carry out the directions and aspirations of his mental organization he would become a great actor. But this much can be said of every man of brains. On Monday evening, Barrett appeared as Richelieu at the Grand Opera House. Edwin Booth is the only actor who gives a thoroughly satisfactory impersonation of this rôle nowadays. Compared to it Barrett's is tedious, unpolished, pigmyish and occasionally ludicrous. Julius Cæsar was done Tuesday and Hamlet yesterday afternoon. Last night the star appeared as Yorick. The houses were large and the applause liberal and unwise. The company supporting Barrett is an excellent one, as we have heretofore noted, Louis James and Marie Wainwright especially making up somewhat for the deficiencies of the principal figure in the combination. The rest of the week will be marked by repetitions of the three plays already mentioned, with the addition of David Garrick and The Merchant of Venice on Friday night. Next week the Goodwin-Thorne company put in an appearance with The Black Flag.

* * *

A Parisian Romance, at the Square, in its third month, gives no evidence of a falling off in receipts. The house, while not packed, is always well filled, and the performance interests and stirs the spectators greatly. There is no use in reminding Mr. Mansfield again that it destroys the illusion and looks like bad taste for him to appear before the curtain after his death as the Baron Chevrial. We have several times called his attention to this; but he persists in the practice. An actor with true artistic instincts would not continue to violate the probabilities in this manner after his error has been pointed out.

* * *

McSorley's Inflation will run only a couple of weeks longer, as the new local comedy is ready for production. The Inflation has had a flattering success, and its successor, from preliminary indications, is likely to duplicate it.

* * *

Dumas' strong melodrama, at Booth's, furnishes a capital evening's amusement. James O'Neill's Monte Cristo has improved remarkably. But his line is not melodramatic acting; he belongs to the modern repressed school, in which effects are obtained by methods that differ greatly from those required in the picturesque, romantic type of which Fechter was the best example. Nevertheless, Mr. O'Neill now has the character more in his grasp, and he does himself better justice than during the first fortnight of the engagement.

* * *

The one-hundred-and-fiftieth performance of Young Mrs. Winthrop was celebrated Monday with souvenirs. There was a fine audience present. It is a treat to see two artists like Ada Dyas and Agnes Booth in a piece which gives both admirable opportunities to display their abilities. Nothing positive has been fixed upon in regard to the succeeding attraction.

* * *

This is Frank Mordaunt's last week at the Cosmopolitan. Next Monday T., P. and W.'s Minstrels—who have taken the Metropolis by storm—begin an engagement at this house.

* * *

The Silver King at Wallack's runs along to a succession of crowded houses. The piece will finish out the season.

* * *

The Long Strike was brought out at the Windsor Monday night by James Collier with a company composed largely of members of the Union Square organization who are not in the cast of A Parisian Romance. J. H. Stoddart gave a magnificent performance of Moneypenny, and won the admiration of his large audience. E. L. Tilton was capital as Learoyd, and Joseph Wheelock as Jim Starkee, was also excellent. Sara Jewett acted Jane with her usual intelligence. The rest of the characters were acceptably played. The famous telegraph scene created intense enthusiasm. The Long Strike will be played this week. Next week, the piece and company will be taken to the Mt. Morris in Harlem. The week after they are due at Hickey's Cosmopolitan.

* * *

The Corsican Brothers at Niblo's opened to quite a large house Monday evening. Frank Bangs gave an agreeable rendering of the dual rôles, and the balance of the cast acquitted themselves creditably. The company, with the exception of a new candidate for favor, Alfa Norman, is substantially the same as when the piece was recently done at Booth's. This lady we remember as having made a successful *debut* at the Fifth Avenue some years ago as Julia in The Hunchback. She acted the part of Emily with tact and skill. Miss Norman will carve out a fine position for himself if she perseveres in the profession she has chosen.

Next week J. K. Emmet returns, appearing as Fritz in England.

* * *

Siberia has literally "caught on." The audiences at Haverly's are large and highly enthusiastic. The play will run five weeks in all.

* * *

Tony Pastor, encouraged by its first success, keeps on his parody on The Musketeers this week. The variety bill is strong as usual. For a good, solid evening of enjoyment, Pastor's has our vote every time.

* * *

The San Franciscos, despite internal lawsuits, continue to give a thoroughly amusing entertainment. The house may be divided against itself; but the union of talent and fun remains steadfast to the imminent peril of vest buttons that are not patent-fastened.

The Musical Mirror.

The New Iolanthe, as it is called on the bills of the Fifth Avenue, is so nearly a reproduction of the old Standard one that the difference doesn't count. As before, the scenery is good, the dresses exquisite, the text funny but second-hand, and the music well made but dull for the most part, aiming at a loftier strain than Pinafore, Pirates and Patience; but like vaulting ambition that doth o'erleap itself, falling t'other side. A canary is not a nightingale, nor a Sullivan a Wagner. The admixture of pretty but trite English ballads, tripping patter-songs and stately dissolving view, harmonies of the later grand school of music is anomalous and unfit as a fool's cap and bells among crown jewels. Augusta Roche is, as before, the undoubted star of the performance. Her face, her figure, her voice, her style, all combine to mark her as the perfect representative of the Fairy Queen. No one in this part of the world can come within miles of her in this, and it is not going too far to assert that, without Augusta Roche, Iolanthe would be "dead as a door-nail." Mr. Dixey is wonderfully comical as My Lord Chancellor, and saves the somewhat stupid patter-songs by his glib and pointed singing of them. His dancing is something miraculous in its agility, and his enunciation as clear as crystal. Marie Jansen looks absolutely enchanting as Iolanthe, and sings with a charming, sympathetic quality of voice and style that lifts the petty part into pleasing prominence and puts the pretty impersonator in a most favorable light as a sweet and charming artist. The rest of the cast is mere padding, representatives of the part evidently understanding nothing of Gilbert's satire or Sullivan's music, but doing their business in a perfunctory manner, as people taught a trade, not as those gifted with a celestial fire. Mr Widmer is a steady, musicianlike and graceful conductor who knows his business thoroughly and does it conscientiously. We cannot help thinking, nevertheless, that the *tempi* was taken a shade too slow, especially the recitatives, which are sung more like those of an oratorio than of an opera. The recitative of comic opera, as sung by the masters of the art, Lablache, Ronconi, De Reyns, Sontag, Milion and others, are gabbled just as fast as tongue can wag, not preached like a ruling elder's prefatory discourse. Harry Widmer is, for all that, a rare example of a man fitted by nature and experience for the position he worthily holds, and under his *baton* one may sit in one's chair confident that nothing will go wrong that can by any possibility be made go right, and that all unavoidable lapses will be covered up from general view, if skill and attention can do it. The orchestra is full and fairly good; the chorus rather weak, especially the tenor side of it.

* * *

Lillian Russell's reappearance, after her long and severe illness, drew a great house to the Cosmopolitan Theatre on Sunday night last. The young and beautiful prima donna looked delicately pretty and at once enlisted the sympathy of the audience already disposed in her favor. She sang that most commonplace though effective music-hall ditty, "The Silver Line," with an effect and in a style far too good for the song, and afterward showed that she could do justice to better music in a very pleasant carolling of Bellini's "Ah non Credea," which, if not absolutely a pure specimen of Italian vocalization, was yet a very nice performance.

* * *

The Cincinnati *Daily News* has the following notice of a Ballade by Oscar Weil for pianoforte solo introduced by Mme. Rive-King in a programme mainly made up of the works of the great masters of that instrument: "The programme received a masterly rendition; but the especial interest centred in the compositions of Messrs. Weil and Mason. Mr. Weil's Ballade is a serious composition, and proves him to be a scholarly musician; who has something new to say, and thoroughly understands how to say it in a most intelligent and interesting manner. This Ballade will prove a welcome addition to the repertoire of Mme. Rive-King, who so seldom steps out of the great masters, and a valuable acquisition to the library of all really good pianists."

* * *

At the Casino concert on Sunday night Mme. Ravascz proved herself a very fine pianist of the school of Liszt, with an admirable *technique* and good taste in phrasing. Mlle. Juch sang charmingly, and the concert altogether was a most satisfactory one. Signor Coletti, however, was, naturally, insulted at being announeed as one of Mapleson's company, and would not sing; a heavy misfortune truly; but the world moves on, nevertheless; and the sun rose next morning as if nothing had happened.

* * *

Jesse Williams, as we understand, wrote the music for A Dime Novel to order. We are quite sure that he has too much good sense to choose such trash of his own accord, having accepted the commission. Jesse Williams has written it to order; and, in order that every thing should be in order, he has ordered his music accordingly.

* * *

We have received from Mr. Lavine a pamphlet recording the deeds and triumphs of Mme. Albani, the prima donna, who has come to her native land laden with honors from all Europe. Her renown is so great as the purest exemplar of classic singing now on the lyric stage that one poor word can but little enhance it; but having listened to her many times in London as Elsa in Lohengrin, Margherita in Faust, Lucia, etc., we can but record our profound admiration for her beautiful voice and her exquisite style of singing.

Among the Dime Museums.

That one-half of the world does not know what the other half is doing, is a maxim as trite as ancient, and with each revolution of the sphere on which we pass our existence, new proofs of this are brought to the surface. Nobody circulates so much among men and inquires into things as the reporter, and consequently the advantages he has for observing the doings of mankind are more extensive and varied than those of other and more or less favored mortals. A reporter of THE MIRROR spent an afternoon one day last week looking around among the cheap museums of the Bowery and observed same sights. These places lay claim to being a species of amusement and seek for the patronage of the public just as other and higher class houses do, and as such may, by a little stretch of the imagination, be brought within the province of a dramatic paper to describe.

The first place visited was the New York Museum, probably one of the best conducted in the Bowery. The reporter paid his dime and passed into a long, narrow room, one end of which was occupied by a stage such as is common in beer-halls and country varieties. About three hundred people were sitting and standing around watching a girl dance, while a youth in the rear of the crowd shouted: "Reserved seats, only five cents, and the stage performance will last half an hour yet. Frank Bush, the comedian, is yet to make his appearance. Only five cents!" Passing up stairs the reporter met Dr. Cole, formerly a member of Barnum's staff, who offered to show him around. In one room was a cage of monkeys, a few stereopticon views, a suit of Chinese armor, a pair of Tom Thumb's boots and like attractions. In the next were two women afflicted with elephantiasis or some like disease, by which they had become uncomfortably fat and of enormous proportions. The youngest was a very good-looking girl, a native of Detroit, who weighed 485 pounds, and whose legs would hardly support her. The other was a Zulu maiden (an Ohio negress) who weighed 562 pounds, and whose arm from shoulder to elbow was enormous, measuring 35 1-2 inches in circumference. Next the Zulu maiden, and on the same platform, was young Fred Melbourn, a tattooed man, who was tattooed in Australia nearly six years ago, the work taking about six hours a day for over four months. In the chair next this specimen of damphoolishness sat a boy whom Dame Nature had evidently been practising her tattooing abilities on, or else a cruel fraud was being perpetrated, and the boy was the victim of the cruelty. He is advertised as the "leopard boy," and though originally of a copper color, he is fast becoming white, the greater portion of his skin looking like that of a Caucasian. This is called a freak of nature, and the area of white is said to be daily increasing. Some of the more skeptical visitors, and some physicians among the number, think the change in color is brought about by the free use of chloride of lime, and if the latter supposition be true, a thorough examination should be made, and Elbridge T. Gerry could not better prove the use of his society than by interesting himself in this case, as well as that of the two young children who are on exhibition as Albinos. These children are not over five or six years of age, yet are kept on exhibition in a place that is dirty and unhealthy, visited by rough classes whose language is not of the most elevating character, and generally surrounded by those things that tend to degrade the susceptible minds of the young. In the same room are nine dusky Thompson street belles engaged in a contest of beauty for a prize. With the instinct of their race, they affect gaudy attire. They beg votes of the visitors to the place.

In the Globe Museum the same class of curiosities were seen, with the addition of a glass-blower, who runs a lottery in defiance of law, and an orang-outang, which the lecturer described as the connecting link between "Hoomanity and brootality," and defied any one to deny his statement. No one denied, and the lecturer smiled confidentially on his half brother. In this connection was also found a female described as a beautiful Turkish lady, and the only one in America. She looked as if her liver was out of order, her complexion being sallow, and what should be the whites of her eyes looking as if they were dyed in saffron tea. She displayed no more life or animation than a statue. Three dwarfs, triplets, each less than three feet high and twenty years old, were also on exhibition. One of them looks like an idiot. These are painful sights kept on exhibition the larger portion of the twenty-four hours of each day, and with constitutions that can only be hurt by such evident cruelty. Probably the worst exhibition in the entire lot is that of the two "Australians." These are simply a pair of idiots, with extremely small heads and deformed bodies. They sit during the day eating anything that may be given them, cursing at speculators and being slapped and pinched by the lecturer to make them mutter their horrid gibberish for the delectation of the heartless throng that stand around and laugh at their miserable condition. The law should step in and confine these poor creatures in an idiot asylum where they belong.

A bearded woman and an Albino are the other curiosities of this place, while about a like collection of human monstrosities was found in several other places visited. In each is a stage and a variety performance of a poor class constantly going on, and the string of depraved humanity that is constantly going in and out is wonderful. At one place on Thanksgiving Day, 9,700 people paid admission, the principal attraction being the Ford Brothers. The average attendance per day to each place is put at 2,000, while the expenses range from $80 to $140 per day, according to what may be the attraction. Even at the highest expense the managers would by this calculation clear a profit of about $60 a day.

Blanche Davenport in Florence.

A personal letter just received from a friend sojourning in Florence, Italy, conveys the following intelligence of Bianca LaBlanche, Fanny Davenport's sister:

"Last night LaBlanche finished her season of opera at the Pergola Theatre. It was her benefit and the house was jammed to suffocation, something unusual for that house. Boxes which ordinarily hold four contained twelve and fifteen people. The stage was covered with floral tributes, and Bianca was the recipient of many valuable presents. These Italians have a curious way of presenting their offerings. After her *aria* in the first act—during the most enthusiastic applause—a miniature carriage and horses of flowers was dragged on the stage by two men. Out of the carriage jumped a small boy; kneeling before LaBlanche he presented to her a velvet cushion, a magnificent jewelled watch and a huge bouquet of roses and lilies-of-the-valley. The presentation of a gorgeous, golden brocaded stuff—a robe for the *Diva*—rich scarfs of satin, American and Italian silk flags, together with the shower of bouquets, made a scene of wondrous brightness and beauty.

"LaBlanche opened at the other theatre but the Pergola had been closed for eight years in consequence of no *dot* being furnished by the Government. Its patrons are the nobles and grandees living in Florence. They waited upon LaBlanche, asked her to open the Pergola and offered $50,000 francs for a limited number of performances of their operas. The compliment was not to be ignored, and procuring a release from the other theatre by paying a forfeit, she transferred her company to La Pergola and finished the season there, last night ending the pleasant circumstances I have narrated.

"The company is a superior one, and numbers seventy performers. It must be good to satisfy these fastidious Florentines. Now the Government will restore to La Pergola the *dot* of 70,000 francs, and LaBlanche has been asked to accept it for next year and produce Mehstofele. She has conquered the Italians; her voice is improved wonderfully; her artistic acting is fully appreciated here, and I was proud and glad of the American girl's great success."

Mr. Hamilton Well Satisfied.

John W. Hamilton, proprietor and manager of the Mount Morris Theatre, was seen on the Square the other day and interrogated as to the business done by his house.

"The receipts," said he, "have run far beyond what we expected. We have made money from the start. Harlem was a good field and we happened to mow the clover."

"Do you think there is room for another theatre up there?"

"I am hardly competent to answer that question. Being the proprietor of the only theatre it would not be for my interests to answer yes. But to tell you candidly, I do not think that another theatre could be made to pay. Combination business is a success to a certain extent; but one theatre will hold all the people who care to see combinations, and a stock theatre would be a dead failure in our section of the city owing to the close proximity of the Union Square, Madison Square and Wallack's."

"How are your bookings for the rest of the season?"

"Strong. Our principal attractions will be the Winston Opera company, Salsbury's Troubadours, M. B. Curtis, Only a Farmer's Daughter, The Girl That I Love, James O'Neill in a Celebrated Case, Alvin Joslin, Annie Pixley and The Tourists."

The Giddy Gusher

ON THE ENORMITIES OF THE WEEK.

Don't let any rash man try to tell me o even-handed justice after this. Gunter is outf and around, no shackles upon his guilty legs; no darbies on his hands; his assault upon his fellow-creatures at the Bijou on Monday night is visited by no punishment. He is free—free to do it again, unless some patriot rises like Charlotte Corday or Joan of Arc—and, as I think of it, I involuntarily get up and survey the situation. It may be said in his defense that we knew the capacity of Gunter by previous work; that we would be very Fresh if we went to the Bijou After the Opera. I, in my own person, had heard from two or three to whom he had experimentally read his Dime Novel, that it wasn't worth the dime mentioned; but did I imagine that such depths of drivel existed? That the man was at large who could write it? That the man was extant who would commit music for it? Or the manager enjoyed his liberty who would produce it? I did not, and the discovery of such weakness in my fellow-creatures, combined with the play, has broken me all up. I saw the editor of this paper at that show. I saw his manly brow grow pallid under the torture. I saw the benevolent beam of his mild blue eyes change to a baleful blaze of indignation. I saw him make a stab in the air as if his dexter digits held a lunar-caustic pencil. I leave Gunter's play to him with the Irishmen's benediction, "More power to his elbow," and will turn to something less harrowing to my soul than The Dime Novel.

* * *

He was there that night at the Bijou. He sat behind me, and he sat in front of me, and when the curtain went down he talked to each other till the situation was simply unbearable. I refer to those milk-toast mushrooms of New York society, the new crop swells. I'm sandwiched in between some of these howling idiots lately at every theatre I go to, and it's something dreadful. I looked around, at the Bijou, and saw, far off at one side, the handsome face of Ned Price—Fanny Davenport's stalwart husband—beaming at me. I turned sadly away, and met on the other side, in the dim distance, the cheery smile of that big, jolly darling, Jim Collier. I bent my gaze to the front and encountered the broad shoulders of the Gotham Eros, Sondheim, and then I felt ill as I contemplated the boiled asparagus stalks around me. The creature in front of me had a face that would stop a runaway horse, and the fellow behind me had a face that would make a clothes-horse run away. Their little ten-inch necks were encircled by tall bands of starched linen, out of which stuck little black heads, reminding me of Nelse Seymour's thumb, which he used to exhibit in Dan Bryant's "School," tied up with a big white necktie, as an excuse for being late. They wore magnificent furred coats that weighed more without their owners inside than with. And oh, their hands! Four aces and a king isn't a marker to those they held. The whole Pray family had been let loose on those digits. Their nails, pointed like quill pens, and as long as Chinamen's, had been polished to the jumping-off place. A dozen jewelled rings called attention to the culture of the clan. Twenty times during the evening did these Doods carefully inspect them, as though something of importance had been happening to them.

* * *

But it was during the intermission they became most intolerable. Terror No. 1 behind, began a friendly conversation over my shoulder with Terror No. 2 in front.

"See you've got your big coat out?"

"Yes; took a spin up the road"

"No?"

"Y-a-a-s."

"Find it pretty stiff?"

"Well, y-a-a-s; it cut up pretty rough."

"Saw your old man this afternoon."

"No?"

"Y-a-a-s."

"With that party?"

"Y-a-a-s."

"Rather nice piece of calico; but I don't approve of it."

"Slow sort of piece this?"

"Y-a-a-s."

"Paullin's pretty sort of girl."

"Y-a-a-s. Seen her at the Casino."

"Saw you at the concert Sunday night."

"Y-a-a-s. Russell was stunning."

"Did you catch on to that cornucopia of Jacques' that went up after the 'Line'?"

"Y-a-a-s."

"Yours truly's."

"No?"

"Y-a-a-s."

Cæsar's ghost! thought I, after about six yards of this stuff had been talked over me. I'll get up and sing out for Sandford to come up here and carry one of these shrimps out under each arm. It's better managed in London, where the crutch-and-toothpick lardy-dahs have the seats just behind the orchestra, and some worthy Briton in the band blows the oboe or the ophicleide so finely that the residents of the more removed stalls get none of the maudlin mush talked all over the world by these Doods *entr'acte*.

* * *

I was much amused Sunday at a paragraph, that read the same in a half a dozen papers, announcing the departure "of Miss Katherine Lynne to London for family reasons," and the melancholy news that she forced to refuse the offers of Rice and Mallory, mingled with the gleam of hope held out that she would return and see us later. How touching! Miss Lynne was an inconsequential cosyphée in the Iolanthe company at the Standard, and her coming and going is of no more interest to the public than the leaving of Jane, the chambermaid in our boarding-house. "So, Kathleen, your going to lave me," sings the great bounced. And speaking of Lynne reminds me that the divorce suit of Julia Vaughn against R. P. comes to the surface of the courts on Friday of this week. Julia Vaughn has more vigor of mind and purpose, I fear, than of body. Her fragile figure and trouble-haunted face tell how she has suffered. With the other professional divorce suits now occupying public notice there goes little sympathy for the women in the case. It's six of one and half a dozen o' the other all round. Julia Vaughn is a different type of woman—a trusting, loving, gentle, faithful wife, utterly alone in the world, an orphan without brother or sister. She clung to her hubby, her one thought and comfort. Those who remember her as an actress a few years ago will recall how delicate a creature she was then. The sorrow of the last few months has made her a shadow of her former self, and the big, truthful, beautiful eyes look out from the wan face with such pitiful misery that R. P. may count on an adverse verdict if ever she looks at a jury as she d d at me the other day.

* * *

Oh! you blamed foolish women. Why do you go and fall in love and make such geese of yourselves that when you find 'em out the stars go out of Heaven and the sun fails to rise, and you sit down and perish like frogs that know no better? Blessed is that damsel in whose acquisitive soul dwells the greed of get and gain. She can accumulate and find pleasure in life when the inevitable day of find out arrives. Blessed indeed is that woman who loves fame, work, display, dogs, cats and parrots, anything but that uncertain, insecure possession—a husband.

* * *

The Gusher is a daisy at advice. She gives it as a cow does milk, and never touches a drop of it herself; for, after all, the "dream of life is love, still love," and a woman ringed with a man's deceitful arms looks over the blissful barriers and sees no charms outside, while a man will press his idol to his breast and put his head over her shoulder and kiss another woman. There's just that difference between us, and there's only one remedy for this evil. I'm the discoverer; but lest assassination be my fate, I lock the secret in my soul, and commiserate the case of such a gentle, sensitive beings as Julia Vaughn, and wish her well out of it.

In the teeth of a blinding snow-storm and the face of Wiggins' wicked predictions, it's just like a woman to think of Spring fashions and Easter bonnets; but they are the next things in order, and the Gusher has been quite astonished at the extent to which things are carried this year. The Sachs Brothers, of Greene street, make the most extravagant dress decorations in this country; and imagine what a bump the intellectual brow of the subscriber got falling against an iron post on being shown fringe at $65 a yard and beaded flouncing at $75 a yard. On looking over the last MIRROR check she took a quarter of an inch of it and said she'd send for the rest of it in a few days, when she found how much of it the dressmaker wanted.

* * *

Then she strolled up Broadway and went in to see her charming colleague, Annie Prince, who was unpacking foreign hats for the Spring opening; and certainly, for style and price, they lay way over former seasons. The day when a bit of lace or silk was twisted about a frame, a spray of flowers pinned here and a feather tacked there, and a hat made, is past. The new bonnets require solid work; the home-made affair can be picked out every time this Spring, for no hand but an experienced milliner's can turn out the coming style. There are puffings and plaitings and innumerable arrangements of material that defy the uninitiated to duplicate or even weakly imitate. A wonderful construction of black lace and shrimp pink roses, that had a magnificent amber comb stuck in the back, was only $75, and already sold at that. Another evening hat of lace, in which nestled such a bird; with a Mexican firebug in its open beak, was $100. But the pride of the collection was a wide-brimmed hat of violet straw—three shades of violet velvet entered upon its trimming—and in the centre of the big group of loops was a large gold pin; attached to this pin was about five inches of gold chain, and on the end of this chain, fastened by a band about his waist, was a large and surprisingly beautiful golden beetle. It wandered about, always on the violet velvet, as the length of its chain allowed it on no other territory. You take it off occasionally and put it on a lump of sugar, say at the end of the Summer season, and this quarterly repast is all it needs. It never eats or damages the fabric on which it lives, and then it is, to all appearances, the work of a jeweller, and yet it is a living thing, capable of being taught to love you, and to keep a sharp lookout on your bonnet for breakers ahead. The price of this hat, animal and all, was $150, and I got so attached to the blooming little beast in one hour that I am saving up my money to buy it for

THE GIDDY GUSHER.

Claimants of Roach's Play.

A fortnight ago THE MIRROR mentioned that John F. Poole, of Niblo's Garden, had purchased James Roach's Irish drama, The Red Fox. In the same issue it was also announced that John P. Smith was negotiating for the early production at one of our city theatres of a new play, the name of which was not given. Though apparently giving two distinct items of news, it has transpired since that the play Mr. Smith was making ready to produce was none other than the play by Roach.

This drama has been read by or to several of our managers and leading actors during the past two years, and although many of them expressed their approval of it in strong terms, no one seemed willing to risk any money in placing it on the stage. It is said that John Stetson did offer to produce it if Roach would sell a half interest for the sum of $1,000; but this negotiation came to naught, for some reason unexplained. Then it was announced that John F. Poole had paid Roach $800 for the play, and had agreed to employ Roach in the leading character, paying him a certain weekly salary for his services. This announcement and the one in reference to John P. Smith's new play, and the subsequent development of the fact that both managers were claiming the same property, led a MIRROR reporter to investigate the matter, and in this connection he called at Niblo's Garden to see Mr. Poole. Not finding that gentleman, the reporter asked Mr Poole, Jr., for a history of the case, so far as he could give it. Mr. Poole said:

"My father owns the play and has the manuscript, and will produce it some time in September next at this theatre. Roach borrowed some money from Smith, and to secure him turned over the play to him, Smith agreeing to produce the play in this city some time between September, 1882, and June, 1883. As he could make no arrangements and could see no chance of making any time to keep his agreement, he returned the manuscript to Roach, stating the case plainly that he could not get an opening for it. Roach then brought it to my father, who, after examining it, thought it a good investment, and so made a contract with him for it and its production. My father will produce it, and Mr. Smith cannot, and that is all there is to it."

This is one side of a case in relation to a play that has been in the market for several years and now gives promise of taking two well-known managers into court to test the question of ownership and right of production.

The Color of Tearle's Eyes.

The idiocy of the Dude and the imbecility of the female "mash" have been frequently exemplified in the papers. Leading actresses are deluged with the attentions of the one, and leading actors are annoyed with the botherations of the other. Osmond Tearle is especially picked out as an object for fair woman's devotion. Hundreds worship him from afar off—hundreds have his picture framed in velvet, where they can kiss it and look moony at it every night before saying their prayers and going to bed. In his favor it must be said that Tearle cares very little for and pays very little attention to this vast amount of wasted worship.

Last Friday he received the following letter from a well-known Wall street banker, whose name we suppress by the recipient's special request. The reader will note that a man in this particular letter poses as the intercessor for a very mild type of love-sick maiden:

NEW YORK, Feb. 28, 1883.

Osmond Tearle, Esq.:

DEAR SIR:—I trust you will pardon me for this intrusion. If I did not feel that my reason was in danger of being dethroned I would not do so. I have several young lady friends who are crazy to know the color of your eyes. They attend The Silver King entertainments about twice a week for no other reason than to find out if they can. From the time I reach home until I leave I hear nothing but "I know they are brown," "I know they are grey," "I know they are blue." They have carried it so far as to make several wagers, and they await the result of my request with considerable anxiety. If you have any desire to save a fellow-being from an insane asylum, you will grant this request. But for this reason I would not ask you to take so much trouble.

Very truly yours, T. C.

To this communication the actor returned the following response:

DEAR SIR:—In reply to yours of 28th ult.—I am unable to answer your request for sufficient reasons. In the first place, I am color-blind. In the second, I am of such a bashful disposition I dare not look in the glass long enough to ascertain the color of my eyes. I can only offer the following suggestion: That your lady friends continue attending Wallack's until they positively decide the wager, or induce other friends to attend and decide for them. Yours truly,

OSMOND TEARLE.

Undoubted this reply was a "settler," for nothing further has been heard of the matter. Perhaps the young women are following Tearle's advice. Theodore Moss thinks they might do worse.

The One-Night Stands.

A representative of THE MIRROR found Joseph Brooks, R. E. Stevens and C. T. Atwood holding a little seance in the office of the former the other day, and he proceeded to get the opinions of three reliable and experienced managers on the question of one-night stands.

"I have read all THE MIRROR has had on the subject," said Mr. Brooks, "and I heartily concur in what I have read. I hope it will succeed in its undertaking; but it is a harder job than you think. You see, local managers are very apt to agree to a proposition; but when rent is offered them, they do not like to lose it, and they will not lose it—they'll take the money. Local managers do not like to refuse a date to a good traveling manager or a good attraction, for fear that they may want it some time, and because of the refusal cannot get it. We managed a good many theatres in our circuit and tried to run them on THE MIRROR plan; but about the time that we thought we had Terre Haute, for instance, booked for all it would stand in one week, in would come John Rickaby, or George Wilton, or Dr. Griffin, and want a date in that very week. They 'must have it or lose a night.' Well, we could not afford to make them lose a night or allow them to get mad at us for shutting them out, so we had to give it to them. The same is the case everywhere. Then there is another trouble. Look at Columbus, Ohio; it is one of the best towns in the country for about three nights in the week; but there are two houses there, and the consequent competition keeps both of them open nearly all the time, and to do this any and all kinds of attractions are booked. It will be a hard and long fight; but I hope THE MIRROR will prove itself equal to the task and will win. We do not play any one-night stands with our attractions next season."

R. E. Stevens said: "I have been much interested in THE MIRROR work and hope it will be successful; but I do not see how it can be unless the managers of all first-class attractions combine and say to country managers that they as a body agree to give the towns all the entertainments they will stand, providing however that no other attractions are allowed to play in the same theatres. Then let these managers refuse to go to any theatre that books 'snap' companies. If managers prefer country companies let them have them; but don't give them first-class ones too."

C. T. Atwood said: "THE MIRROR is, as usual, at work on something good, and I hope it will meet with its usual success. The question is simply one of *per cent.* The local manager wants all he can get out of his house, and when Mary Anderson gets a date he gives her 70 per cent., and then a female minstrel company wants the date before Anderson's, and offers to play for 60 per cent. The manager argues to himself that Anderson will fill the house and his share will be good, and that the percentage which he gets from the minstrels will pay him very well; so he takes them, and in the same way, or by renting his house, it is occupied every night in the week, and business is bad all the week, Miss Anderson's included, and she does not want to play there again. Good attractions will have to quit playing in houses of this kind until local managers decide to refuse admission to any but first-class combinations and stars."

Before Judge Van Brunt, last Friday, Annie Wakeman sued Frederick Paulding for $1,600, salary claimed, and received judgment in full The defendants' lawyers allowed an inquest to be taken. They will open the judgment and the matter will have to be tried again. Hon. Oakey Hall appeared for the plaintiff. Sydney Rosenfeld gave testimony in the case, being called as a managerial expert. He should write a book telling what he knows about theatrical management.

Professional Doings.

—The Villas will close season in Cincinnati May 1.

—The father of John Gourlay, of the Harrisons' company, died recently in Australia.

—Anna Bishop, who was with John Jack's company, is in town and with nothing to do.

—Indianapolis is to have a $35,000 variety theatre built on the site of the old Capitol Theatre.

—Maude Granger plays an engagement at Haverly's Fourteenth Street Theatre, beginning April 9.

—Amie Lysett, a handsome blonde society woman of this city, shortly joins a traveling combination.

—Maggie Mitchell's Long Branch property is worth over $200,000 and is increasing in value every year.

—Henry E. Abbey is negotiating with Lotta looking to her appearance at the London Lyceum next season.

—Emily Bigelow, with Barney McAuley, is becoming quite a favorite in the South playing Dot in The Jerseyman.

—M. B. Curtis and wife will make a trip to Europe in June and will remain abroad until the latter part of August.

—The Whallen Brothers, of Louisville, are said to be about to put an intensely spectacular Naiad Queen on the road.

—Frank Mayo will probably produce his new play of Nordeck in this city during the early part of next season.

—Harry De Lorme, who has played Strephon, Valentine, Pippo and other characters in light opera, is at liberty.

—Lent has proved a Waterloo for several weak companies. The disbandment of a number is announced this week.

—Salaries, which were in arrears with the Passing Regiment company, have been paid up with the profits of 728.

—Claude de Haven, the well-known agent, is at his home in Providence, R. I., laid up with an attack of rheumatism.

—Harry Dickson and Charles Singan, late of the William Stafford company, sailed for England Tuesday on the *Alaska*.

—Vincennes is to have a new opera house (to be built this Summer) which will be one of the handsomest in Southern Indiana.

—Robson and Crane have purchased Len Grover's Our Boarding House, and propose to make it a leading feature next season.

—J. K. Emmet, after basking for two months in the sunshine of metropolitan favor, is invading the Jersey towns this week.

—Minette Thompson is among the people re-engaged by the Harrisons for their Pacific Coast tour. She will be at liberty May 15.

—John Levine is associated with S. M. Hickey in the management of the very successful concerts inaugurated at the Cosmopolitan.

—W. H. Fitzgerald, the comedian, has instituted suit in Philadelphia for a divorce from his wife, professionally known as Mollie Ravel.

—H. M. Pitt, not being able to make satisfactory arrangements at the San Francisco Opera House, has leased the Bijou for his comedy season.

—Charlie Crouse having cancelled six one-night stands in New England, Salsbury's Troubadours will open Monday night at the Globe Theatre, Boston.

—Lawrence Barrett will probably produce his Francesca da Rimini and Yorick's Love at the London Lyceum, under Abbey's management, next season.

—The Snyder and Grau company closed their season at New London, March 2. Elma Delaro and W. H. West of the party join the Boston Bijou troupe.

—Henderson loaned Barton money to buy the costumes for Iolanthe. The profits thus far have enabled Barton to pay off the greater part of the obligation.

—Gorman's Philadelphia Church Choir company disbanded in Cincinnati on Saturday, the majority of its members being left in rather straitened circumstances.

—The new Bright's Opera House, at Chatham, Ont., seats 1,175. The stage is 52x20, with neat dressing-rooms. It is the only opera house in a town of 9,000.

—Richmond, Ind., breaks ground for a new opera house this Spring. The projector is a wealthy manufacturer in that city. With three houses the city will be overdone.

—Smith's Furnished Rooms company disbanded in Albany on Saturday night. Salaries were paid in full. An attempt will be made to reorganize and start anew in the West.

—John H. Havlin will continue his traveling company supporting Minnie Maddern next season, but will devote most of his personal attention to his new theatre in Cincinnati.

—Bertha Lieb, the leading lady of Frank Mayo's company, is young, good-looking and ambitious, and Mr. Mayo speaks highly of her future prospects. She has been re-engaged for next season.

—Willie Edouin's Bunch of Keys drew over $7,000 last week at the Philadelphia Arch. The houses jumped on an average a hundred dollars every night. This week the company is in Washington.

—L. W. Seavey is engaged on scenery for the Patterson Opera House at Asbury Park, N. J. He is also constructing a view of the East River Bridge and the Elevated road for the 'Frisco Minstrels.

—Only a Farmer's Daughter had the largest house in Springfield, O., since the holidays. The business was nearly double that of Hazel Kirke. Lillian Billings, in the title rôle, has proved a decided success.

—Harry Lacy is doing well with The Planter's Wife. Last week (eight performances) at Haverly's, in Philadelphia, he played to $7,000. On May 14 a return will be played at the Chestnut Street Opera House.

—Cincinnati is soon to possess another variety theatre, modeled largely after the Vine Street Opera House. John J. Riley, late of the latter house, will be manager, John H. McMaken being the proprietor.

—Dobbins Brothers, of Richmond, Ind., have sent us a handsome satin programme, commemorating the first anniversary of their management of the Grand Opera House. Baker and Farron were the bill.

—Russell Bassett joins The Black Flag company April 23, in this city, to play the Jew. He will do this part, in place of Nat Goodwin, next season also. H. T. Paddock has released him from his engagement with Maggie Mitchell.

—Frank Swift, the well-known scenic artist, arrived in Chicago last week from California, having been sent for by William Emmett, who wants him for the Olympic.

—Mrs. Martha Laffitte Johnson, of Philadelphia, has finished a new drama, West Lynne, which she calls a companion play to East Lynne. All for Her, recently produced in Philadelphia by Frank Evans, is also from her pen.

—Mestayer's two Tourist companies will be a feature in the lighter entertainments of next season. The original company will open at Chicago Sept. 9, and the Specialty company at Boston August 13. Both will be under the management of H. W. Browne.

—Scenic Artist Hoyt, of this city, is busily engaged upon the new drop-curtain for the Cincinnati Dramatic Festival. The subject will represent Regulus, the Roman General, accompanied by his colleague, Martius, setting out for the subjugation of Carthage.

—H. L. Ensign closed his company, playing Rooms for Rent, for the purpose of trying a new piece; but a suitable opening cannot be had, and some delay has been necessitated. The name of the play is Honest People, all of whom are rascals and Wall street sharks.

—H. S. Taylor has concluded to re-enter the theatrical business, from which he has been absent for a short time, running the Great American Printing Company. He has already received several good offers, although his intention has been known but a few days.

—Through a misunderstanding regarding dates, the Catherine Lewis Opera company, originally booked for Robinson's Opera House, Cincinnati, were obliged to go to the Coliseum during the week of the 5th. Manager Arfwedson has begun suit against Mr. Miles for possible loss arising from the change of base.

—Syl Hickey proposes running comic opera entirely at the Cosmopolitan during the Summer; the night performances by a regular company and three or four matinees each week by a first-class juvenile organization. It is an idea that should make the Cosmopolitan very popular with the "can't-get-aways."

—Dr. Carver, the champion wing-shot, has formed a partnership with Buffalo Bill, and the two will travel together next season. They will be assisted by some live Indians, buffalos, horses, etc., and will make a trip to Europe, probably during the Summer.

—Nat Goodwin warns provincial managers to keep their hands off The City, claiming the play as his own! Leonard Grover produced the play at the California Theatre, San Francisco, on the 26th ult., and it is still running at that house Goodwin threatens to haie to the courts those who infringe.

—The Sargent Comic Opera company stranded in Kansas last week. The company were left in a bad plight by the manager; but Manager Crawford, of Topeka, came to their assistance, and at last accounts had engaged them to play a few towns in the State. The company bitterly denounce Sargent.

—A musical agent named Rubens wanted $100 in advance from W. A. Thompson, an Australian singer, for making an engagement for himself and wife in comic opera in America. Not getting the larger fee, he finally accepted $25, and Thompson went with a company that did not always pay salaries.

—Mrs. Paul Bremond, wife of a millionaire railroad builder of Houston, Texas, has written an opera, words and piano score, and Jesse Williams is at work on the orchestration. It will probably be heard in New York next season, if Mr. Bremond can rent a suitable theatre and secure talent such as he wants.

—Charles Andrews and Bliss Whittaker have arrived in Chicago from San Francisco. The former denies that he left his company in a bad plight, without money or means of returning to their homes. He says that all were looked after. A good deal of money was due them; but he hopes to settle some day in full. No doubt the company hope so too.

—All dates of the Rice Surprise Party in New Mexico and Arizona have been cancelled, and the company, after finishing the return engagement in 'Frisco, on Saturday night, will take the middle route for the East, playing the best stands on the way, and reaching Denver on the 15th. Business on the Pacific Coast has been very large.

—With the profession generally, William Stafford and his manager, Frank P. Smith will be considered models, in one respect at least. Their season was to have closed in May; their people were engaged to that time; reasons sufficient were found to justify closing in February, and word went out that it was another case of "bust." Not so, however, for all the people were paid their salaries for the full term of their contracts. In the midst of so many failures of companies and so much loss to actors, this is a noteworthy case and deserving of commendation. It is true the managers had the money, but so have others who fail to pay, and Messrs. Stafford and Smith could have compromised for less than the full amount. It is greatly to their credit that they did not.

Who are the Champions?

STEINWAY HALL,
MONDAY EVENING, APRIL 30, 1883,
FIVE MAGNIFICENT PRIZE-BANJOS GIVEN TO THE BEST AMATEUR OR PROFESSIONAL PLAYERS.

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All applicants desirous of contending or these Champion Prize-banjos are earnestly requested to send in their names at the earliest moment, so that they can appear in our future and final announcement. NO ENTRANCE FEE. FREE TO ALL. Address F. B. DOBSON, Manager of the Great Prize-banjo Contest, 1,249 Broadway, New York.

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PROVINCIAL.

SAN FRANCISCO.

FEBRUARY 26.

California Theatre (F. W. Bert, manager): The City, Len Grover's new play, was presented for the first time on any stage Monday night, 26th. It is in six acts and tableaux, and a cast of thirty-two parts. The principals are as follows:

Rocks, a city bootblack.....Leonard Grover, Jr.
Mr. Barrington, a capitalist.....Joseph Everham
Doc Fletcher, a reformed sport.....George Wessells
Mr. Fleming, with aliases.....George Holland
Moritz, rising son of old Deborah....William Thompson
Mr. Finn, thieves' lawyer.....George Osbourne
The Kid, bound to be a knuck.....Ada Deaves
Alonzo, a servant at the Clifton.....Herbert Stacy
Policeman Grand Street.....Joseph Leonard
Policeman Shantytown.....H. Johnson
Topsy, member St. James Comique, Alma Stuart Stanley
Mrs. Gertrude Fredericks, a schemer, Constance Mureille
Old Deborah, an "old clo" peddler.....Amelia Waugh
Little Eddie, alias Rupert.....Little Belle Deaves

Like all new plays, The City had its defects at the outset; but it is now running smoothly. It is sure to be a great go in New York or Chicago as much on account of fine scenery as the acting. The play is full of wit, such exciting incidents as made the Lights o' London and The Streets of New York so popular with the masses. The critics call it a good play of its kind. It is full of characters with admirable make-ups, but no human nature. There is not a respectable individual in the whole *dramatis personæ*. The hero is a bootblack, whose main quality seems to be a sneaking doggedness. The old banker is a fool who is suffering for his foolishness. The rest are all more or less villainous, unless Topsy is supposed to represent a good girl, which is doubtful. At least she seems to be wonderfully free and easy about it. The *Chronicle's* critic is not so well pleased as some of the others, and delivers himself in this manner concerning the new play: Mr. Grover has one idea, the failure of which, seeing it was so successful in the Lights o' London, must be due to his handling of it. His introduction of bits of character are tame and uninteresting. Added to all these faults, the plot is atrocious, and the vagaries of the characters are beyond the comprehension of anybody, apparently even the adaptation of dialogue to character that Cad the Tomboy had, Rocks, Topsy, the Kid, and Deborah are well played parts. The scenic artists and stage manager have all done commendably. The City will be kept on as long as business warrants, and then Mr. Grover makes a short run over the circuit and comes back to take the Grand Opera House for a time. Mr. Bert expects to give a very fine production of Belasco's adaptation of The Red Pocketbook, which presents grand opportunities for superb scenery. Henry Aveling is engaged for the principal part in it.

Baldwin's Theatre (E. M. Roberts, representing Gustave Frohman, lessee): Young Mrs. Winthrop has really captured everybody, and the more we see of it the more we like it. Receipts for the two weeks are reported at a trifle over $11,000, which does not include Sundays, as the company does not break into the Sabbath, though it is away from home. We are not yet enlightened about Young Mrs. Winthrop's successor, though it is pretty positive we are not to have either The Professor or Elsie Deane. Mr. Blanchett has just returned from Mr. Baldwin's beautiful ranch at Santa Anita, near Los Angeles, and he informs me for the benefit of THE MIRROR that he has arranged everything satisfactory, whereby the Frohmans will transfer their lease of the theatre at the expiration of the Winthrop engagement, though reserving from twelve to sixteen weeks each year to play the Madison Square attractions. Who the new lessee of Baldwin's is Mr. Blanchett is not prepared to say, but THE MIRROR is promised the earliest possible information, and by the time this letter appears I may add particulars by telegraph.

Bush Street Theatre (Al Hayman, manager): Minnie Palmer in My Sweetheart, closed a fair engagement last night. John Gilbert made his appearance last Monday night for the first time since his accident, but his thorough convalescence is questionable, and it was considered advisable to find a substitute the rest of the week, as he is a monomaniac on the subject of fires, etc. For this reason he will remain here among friends for a time. My Sweetheart visits Oakland, San José, Stockton and such towns en route to Salt Lake as were not visited coming this way. Rice's Surprise Party reappear for a farewell engagement.

Emerson's Theatre (William Emerson, proprietor and manager): Burton Stanley's burlesqued Mascot is the hit of the town, and runs another week with a first-part and olio change. Charley Reed's Fiametta, Billy Cartright's Prince Lorenzo and J. C. Johnson's Pippo are the features. The musical gems of the opera are retained in the burlesque, and are well sung.

Grand Opera House: The Aveling-Caldera management lasted one night. The abrupt closing is attributed to anything but the right thing. Miss Caldera, who put up the money for a week's expenses in advance, except salaries, for the privilege of playing the leading part in a play of her own adaptation, was so thoroughly out of place, even in an inferior co., as to kill the chances at the first. The actors began to importune for a week's salary in advance, and as the demand was refused the curtain did not go up Tuesday night, and the $40 taken at the box-office was refunded.

Tivoli Opera Garden (Kieting Brothers, proprietors and managers): Offenbach's opera, The Bridge of Sighs, proved a failure, became of an incompetent cast. Linda di Chamounix will be given to-night, with Louise Lester in the title part. Hattie Moore and Harry Gates make their reappearance at this house after an absence of two years, their engagement being for secondary roles.

Items: The Winter Garden will shortly open, according to report, as a cheap dramatic resort.—The reported subscriptions to date for the Thomas Festival concert are $15,000, instead of $50,000, as given by a New York paper.—The Oakland Tivoli reopened Saturday night with Ethel Lynton-Urban as lessee, and a company of mediocrities in The Merry War.—Martha Wren is still here, although published as being at her home in Cincinnati, seriously ill.—Jay Rial returns to New York this week.—W. H. Lingard and his co. will appear at Los Angeles 1st, for three nights and a matinee. They are coming this way by the Southern route, and play all the leading towns included in the Southern Circuit. From Los Angeles the co. come to this city, but the date of opening here is not yet announced.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The Hazel Kirke party, after a week of very ordinary business, gave way to Milton Nobles, Feb. 25. The latter star began his week's engagement with Interviews, which was followed successively by The Phœnix and a Man of the People. During the first part of the week business was only moderate, but it increased materially with the change of bill. While the star is by no means a great actor, he is a pleasing and "taking" one. His style is simple and effective, and well suited to the characters he interprets. The supporting company is equal to the requirements of the plays of the repertoire. Alonzo Schwartz, the comedian of the company, is very clever, despite an occasional tendency to over-act. The Phœnix was given first. Mrs. Nobles being too ill to appear, her part was assumed at short notice by Miss Waldman. The lady acquitted herself very well, indeed. Barney McAuley comes for one week, 4th. A Messenger from Jarvis Section will be first produced, followed later by his new play, The Jerseyman.

St. Charles Theatre (David Bidwell, manager): Annie Pixley closed a week of excellent business Feb. 24. This lady seems to be ever growing in popularity with our [illegible] and her business increases at every visit. [illegible] of Kimily Brothers' Black Crook co. began a week's engagement. It is some years since this spectacle was last seen in New Orleans, and the opening [illegible] very large; indeed, business has been very [illegible] the week. The play is produced in [illegible] the scenic effects are admirable, notably [illegible] and transformation scenes and the [illegible]. The ballet, led by that really [illegible], Bendetti, though small, is a very [illegible] of the characters is done well [illegible] the play run smoothly, and that is all [illegible] that specialty performers too

Suydam Brothers, gymnasts, deserve special mention. Griffin and Marks, acrobatic song-and-dance men, are fairly good. The Prismatic Fountain, shown in the third act, is very beautiful. On the night of Sunday, 4th, an extra performance will be given for the benefit of J. Kittredge, the popular treasurer of the house. Gen. Tom Thumb, wife and specialty co. begin a two-weeks' engagement 5th.

Grand Opera House (Brooks and Norton, lessees and managers): The second week of Uncle Tom's Cabin began Feb. 25. For this week prices were reduced one-half; but even this inducement did not serve to draw audiences large enough to pay expenses. The present week will end the season at this house. Joseph Gobay, the efficient stage manager of this theatre, and an old-time favorite actor in this city, will be the recipient of a complimentary benefit 6th, at the hands of many of our most prominent amateurs. Richelieu has been selected.

Items: A tent show has been gotten up in the lower portion of the city, and is called Taranta's Novelty Show. The price of admission is only ten cents, and a fairly good specialty performance is given. Among the professionals who appear I notice Billy Patterson, Irish clown, who was with the Batcheller and Doris Circus last season.—Mr. De Beauplan, who three years ago managed the French Opera co here, has sent a cablegram from Paris to the *Times-Democrat* announcing that he will arrive in this city before Easter. It is presumed he comes to endeavor to effect some arrangement by which he will again assume control of the Opera House.—After several postponements, a meeting of a number of last year's subscribers to the Defossez Opera company was held at Grunewald Hall on March 1. Mr. Defossez (who has a three years' lease of the house) laid his plans for another season before them, and stated his reasons for asking that the subscription be increased from $24,000 to $45,000.—When he had concluded a subscription list was immediately opened by those present and $11,000 promised. The patrons of this house are somewhat divided in their preference between Messrs. De Beauplan and Defossez for director. Both seem to want it, and as the latter has a lease he appears to have the best of the fight—certainly to that extent. He left for Galveston to join his co. 4th.—Blind Tom is announced to give two concerts at Washington Artillery Hall on the evenings of 8th and 9th with noon matinees on each day.—A colored woman who went to see Uncle Tom's Cabin Feb. 26 at the Grand dropped dead on reaching the head of the stairs leading to the balcony.

ST. LOUIS.

Pope's Theatre (Charles R. Pope, manager): Geistinger's return engagement was another grand success, and she becomes more and more popular every time she visits us. Her co. is so excellent that the obtrusive feature of an overshadowing star is entirely overcome. This is no reflection upon Geistinger's wonderful vivacity, sparkle and brilliancy, but a just recognition of the merits of the people in her co. She has appeared in Mardi Gras three times, Boccaccio, Fatinitza, Three Pairs of Shoes, Blue Beard, Belle Helene, Parisian Life twice. The Kiralfys' Black Venus 5th; Salvini 12th.

Grand Opera House (John W. Norton, manager): Maggie Mitchell did an enormous business; but she always does. In no other city is the little actress held in higher esteem than in St. Louis. She is as earnest and merry as ever, and wears wonderfully. Her support has been very good. Romany Rye 11th two weeks.

People's Theatre (William H. Smith, manager): The Davene troupe gave such a really fine and satisfactory performance during the week that it could well afford to drop the flaring title of the troupe. "Colossal Allied Attractions" is rather heavy for a good show to carry. The houses have been crowded and everybody well pleased. Gus Williams in One of the Finest 4th; Mr. and Mrs. George S. Knight 11th.

Olympic Theatre (Charles A. Spalding, manager): Haverly's Mastodon Minstrels have done a good business during the week, and the entertainment was an excellent one in all respects. Baker and Farron 4t ; Annie Pixley in M'liss 11th.

Items: Manager Norton has quite recovered from his recent severe illness, although he is still rather weak.—for the new Exposition building and Music Hall the necessary amounts have been subscribed, the books closing to-day (3d) with a showing of over $500,000. The theatres subscribed as follows: Manager Robertson, People's, $500; John W. Norton, Grand Opera House, $250; Charles Pope, Pope's Theatre, $250; Manager Spaulding, of the Olympic, declined to subscribe.—The annual benefit of the St. Louis Lodge of Elks will take place at the Grand Opera House 29th; Lawrence Barrett, Mestayer's Tourists, Roland Reed, Charles Pope, Mr. and Mrs. John W. Norton and others will finish the programme.—Sackett's new Dime Museum, located at No. 13 South Fifth street, opened its doors Feb. 27. Col. Ruth Goshen, the Arabian giant, Major Solinan and Jennie Quigley, midgets, Madagascar Moors, Rhoda the mystery, Don Ferrayra, the man-flute, Baby Rhinehart and Ida Bert are the attractions; business good.—The Henry Shaw Musical society gave its first public performance Tuesday evening, Feb. 27, Mercantile Library Hall being crowded with a magnificent audience. The society numbers fifty voices, the soloists being Mrs. G. Riesmeyer, soprano; Lulu Kinger and Tillie Cornet, altos; Bernard Dierkes and Ernest Keisker, tenors, and Joseph Saler and D. F. Ellwanger, bassos. They sang Mendelssohn's oratorios of St. Paul, and it was a thorough success. Prof. R. S. Poppen, who organized and drilled the chorus, conducted the performance. A notable feature was the presence of Henry Shaw, who is now nearly eighty-five years of age, and a venerable capitalist and philanthropist, founder of Shaw's Garden, and who has donated to St. Louis many of her chief points of beauty and interest. Z. P. Grant was the organist of the occasion, and did his work most creditably.—The St. Louis Choral Society will produce Schumann's Paradise and the Peri, 8th.—The third concert of the Memorial Hall series will take place at that elegant hall 13th. Remenyi will play and Lydia S. Harris, of Chicago, perform several piano solos. The Mendelssohn Quintette Club will furnish the instrumental music and accompaniments.—The rehearsals for the coming production of Gounod's Redemption will begin next week. The same will be produced at the May festival at Armory Hall, and Theodore Thomas will conduct the performance.

PHILADELPHIA.

Chestnut Street Opera House: McCaull's Comic Opera co. began an engagement on Monday evening, offering, for the first time in this city, Lecocq's opera, Heart and Hand. The cast is the same as presented the work at the Bijou Theatre, New York. The Sorcerer is given at the matinee Wednesday, and will be the final performance on Saturday night. Lawrence Barrett will reappear as Lanciotto in Hon. George H. Boker's tragedy of Francesca da Rimini 12th.

Walnut Street Theatre: Youth is the attraction of the week. The cast includes Charles Vandenhoff as Frank Darlington, Madame Majeroni as Mrs. Walsingham, and Margaret Lanner, of the Frank Evans comb., as Eve Malvoise. Miss Lanner has been specially engaged for the part, which she played last Summer with great success in Canada. The Florences will commence an engagement on the 12th, appearing in a new comedy entitled An Old Stager.

Haverly's Theatre: Bartley Campbell's White Slave reappeared on Monday evening and remains until 19th.

Arch Street Theatre: John A. Stevens, in Passion's Slave, put in an appearance on Monday evening, and as Manuel de Foe Mr. Stevens courts attention throughout the week. Ellie Wilton impersonates the heroine, Mamie Brisco; Gabrielle Du Sauld, Clotilde Dijon, and John Jack, General Briscoe. The current attraction will be followed, 12th, by Carrie Swain in Mab the Miner's Daughter.

Lyceum: Donna Juanita is now in its fourth and final week. Von Suppe's charming work has been well received, and as Rene, Jeannie Winston is seen at her best. Miss Winston has entirely recovered from her recent indisposition. The next attraction will be the production, on Monday evening next, of Fortunio, which has been in elaborate preparation for some weeks. The novelty is a musical version of Planche's burlesque, and Frank Darley, a talented musician and fine organist of this city, is responsible for the forthcoming lyric venture. The music is said to be full of spirit and melody. The scenery will be of the most elaborate kind, and rich costumes will heighten the effect. Mr. Darley married a daughter of the late Matthew Baldwin, of this city, the locomotive king. He is a very wealthy man, and is said to have interested himself greatly in the production of his work.

Wood's Museum: All for Her, Frank Evans' new play, won the meed of high praise from all our leading papers. It was put up for one week only—simply to try its strength, and success crowned the effort. Some few trifling changes will be made to strengthen the drama, and the Frank Evans comb. will shortly go upon the road. Rip Van Winkle will struggle as the entertainment until Thursday, when Joaquin Miller's play, Home, Sweet Home, will be presented. Both pieces are cast with the full strength of the co. It is announced that the Museum will close on Saturday evening in order to make alterations and improvements, and will be reopened on the 26th, under the management of Wood and Updegrove. The initial attraction will be an entirely new comedy by Mrs. Updegrove, the manageress, entitled The House Opposite. The Museum is a property that might be made one of the best paying theatres in this city; but it needs to be, so to say, born again. Otherwise, remodeled. Under the new regime the house will be known as "The Athenæum."

Bijou Theatre: Macbeth has been replaced by Monte Christo, which will run until Saturday next, when Article 47 will be given, with Lillie Hinton as Cora; William Griffith as George Duhamel.

Eleventh Street Opera House: The programme of last week is continued. Carncross' Minstrels are drawing full and plenty.

National: J. Z. Little is the attraction of the week. He figures in his play Nuggets. A lengthy olio precedes the melodrama.

Items: The Square will be brought out at the Walnut —Minnie Palmer will shortly play a return engagement. —It is probable that [illegible]e Marietta Gazzaniga, one of the greatest lyric artists of the age, will return to this country in September. Her coming will inaugurate a great musical scheme, of which Philadelphia will be the centre. Should the gifted artiste accept the proposition offered she will make America her home. Gazzaniga is now in Milan, Italy, where she owns considerable property, also an estate some miles from the city.—The Walnut Street Theatre is to be improved by doing away with the saloon under the eastern side. This space will be turned into a ladies' parlor, and the store on the corner of Ninth and Walnut is to be fitted up as an office for the manager.—Willie Edouin closed at the Arch Street Theatre on last Saturday evening to a jammed house. Immense audiences ruled throughout the week.—Janauschek's advent in the not far distant future is being heralded at the Opera House. She will play Zillah.—After the performance at the Walnut, on the night of the 8th inst., an army of stage carpenters set every scene of Youth and operated all the mechanical effects. The rehearsal lasted until 2 A. M.—At Haverly's A Parisian Romance will be produced shortly by the Union Square Theatre co.—Thomas Keene has cleared $50,000 in two years. In the West he is regarded as one of the best attractions.—Frederick Warde has under consideration a new play, in which a gladiator figures as the hero. The piece is said to be a play of rare beauty, classic in character, but full of romance. Warde is destined to be recognized as an actor of great ability, and in the classic school his best efforts are realized.—At the Bijou Manager George Wood has in preparation for the Easter holidays a reconstruction of Moncrieff's historical drama, The Jewess; or, the Council of Constance.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Robson and Crane, in their varied repertoire, are doubtless the most amusing exponents of the art comique on the American stage. Flats and Sharps held the boards Feb. 26 and 27, followed 28th and 1st by Two Dromios. Crane's versatility in the latter is amply evinced by the faithfulness with which he imitates the peculiar intonation of his eccentric partner. Sadie Bigelow and Leonora Bradley, of the ladies, rendered effective support, and Al Lipman, formerly a member of the stock at Wood's, surprised his most ardent admirers. Goodwin and Thorne's Black Flag comb. current week, followed 12th, by Esmeralda.

Robinson's Opera House (R. E. J. Miles, manager): Gorman's Philadelphia Church Choir co., which had been stranded in Dayton for several days, opened Feb. 26, presenting Patience in creditable style, but to remarkably light business, followed 28th by Pirates of Penzance. Several of the lady principals exhibited little or no acquaintance with stage details, and their nervousness seriously detracted from the otherwise enjoyable performance. The cast embraced several excellent artists, notably Paul Arthur, F. H. Frear, W. Paul Brown, Alonzo Hatch and Emma Carson. Pinafore was announced for 2d, but consequent upon the refusal of the co. to appear unless salaries were liquidated, the audience was dismissed, and Manager Gorman was unable to muster sufficient talent to carry out Saturday's programme. The Vokeses present week, followed 11th by Roland Reed, in Cheek.

Heuck's Opera House (James Collins, manager): Hyde and Behman's Novelty co. attracted fairly remunerative attendance, though the troupe in its entirety is by far the weakest those popular managers have hitherto presented in this city. Aside from that excellent comedian, John Hart, and the amusing act of the Horse Shoe Four, the programme embraced no features of unusual merit. Harry Watson's act, in the matter of age, ranks with Cool Burgess' specialties and Billy Kersands' gags. Fatty Stewart's sketch, entitled the Two Johns, which constituted the closing act of the programme, is vastly amusing and largely suggestive of Robson and Crane in Two Dromios. Devil's Auction current week, followed 12th, by Maude Granger.

Colliseum Opera House (Jas. E. Fennessy, manager): In consequence of misunderstanding with Manager Miles, the Catherine Lewis Comic Opera co. will fill out present week at this house, presenting Olivette and Lecocq's new opera, Prince Conti.

Items: Marc Klaw, of the Madison Square staff, was in the city 3d, arranging for Esmeralda at the Grand.—The Nilsson concerts at Music Hall 1st and 3d (the latter a matinee) were an unqualified success artistically and financially.—Through some misunderstanding on the part of Manager Miles, both the Vokes Family and the Catherine Lewis Opera troupe were booked for week of 5th at Robinson's The difficulty was temporarily bridged over by the latter co. going to the Coliseum for the week, after a fruitless effort on Mr. Miles' part to secure Music Hall.—George H. Cassidy, avant courier of Vokes, has been putting up some handsome paper.—Scenic artist Hoyt, of New York, who is to paint the drop-curtain for the Cincinnati Dramatic Festival, telegraphed DeWitt C. Waugh on 1st that he had selected his subject, which will represent Regulus, accompanied by his colleague, Manlius, preparing for the subjugation of Carthage.—Hugh Coyle, the energetic advance worker of Devil's Auction, was formerly a journalist, and at one time thought seriously of settling in Cincinnati.—Gorman Philadelphia Church Choir co. disbanded here 3d.—Emma Carson and her husband, Paul Arthur, will in all probability join forces with an Eastern comic opera troupe.—John B. McCormack, of the *Enquirer*, is the proud author of Nellie McHenry's new song-and-dance, "Fairest of the Fair."—Harry Miner's Comedy Four will be the inaugural card at the reopening of the Coliseum 24th.—John Russell, of the Black Flag comb.; Julius Cohn, business manager for Catherine Lewis, and Smiley Walker, heralding Roland Reed, are all Cincinnati boys, and make up a formidable trio in the amusement line.—J. H. McMakin, who conducts a saloon and billiard-room in the vicinity of Heuck's, is the latest aspirant for managerial honors in the vaudeville line. He proposes to dispense with the billiard-hall attached to his resort, and convert the same into a first-class variety theatre.—John J. Riley, stage manager of the Vine Street Opera House, will resume the position of director of amusements, and the house is expected to be in operation by May 1.—Robert E. Miles, accompanied by Manager Abbey, departed for the Metropolis 4th.—The timely suggestion of THE MIRROR as to the possibility of Edwin Booth's engagement for the Dramatic Festival meets with favor locally, though few among us are sanguine enough to entertain an idea of its consummation. The fact that the ability of the artist would in all likelihood overshadow the efforts of such actors as McCullough and Barrett (who, if appearances count for aught, completely control the enterprise) will, as in Tom Keene's case, doubtless prevent the patrons of the Festival from seeing America's greatest tragedian.

BOSTON.

Fourteen Days is a very pleasant play, if one of the least thoughtful. It has no specific motive, like many of the comedies of the day. In fact, it is a pretty comedy, without a defined moral. A very large audience assembled to greet it at the Globe, with Charles Wyndham and his excellent co., and at times they became almost uproarious in their demonstrations of enthusiasm. Wyndham shows the true genius of comedy in Peregrine Porter, although it differs in absolutely nothing from what light comedians of his type generally do. Mr. Wyndham is a charming actor and his co. are as successful as possible in all they undertake. Mr. Blakely, Mr. Astley, Rose Saker, Miss Rorke and Miss Norreys took off the honors by their conscientious performances. Business very large. This week, Brighton.

Iolanthe continues on its successful course at the Bijou. William Seymour replaces Harry Dixey as the Lord Chancellor. Mr. Dixey is now playing the same character at the Fifth Avenue, your city. Tuesday evening was the one hundredth consecutive performance.

The Equine Paradox remains the attraction at the Windsor. Oliver Doud Byron at the Howard this week in Ten Thousand Miles Away.

The illness of Miss Mather necessitated a change of bill at the Park, and A Square Man was put on. Jack Kenyon (the Square Man) was played by Ben Maginley with much force and effectiveness. The part fitted him like a glove. One of the hits of the performance was made by a colored actor, who whistled melodiously. This week Denman Thompson. Janauschek, the Florences and the Union Square co. will fill out the season at the Park.

The Boylston offers a varied and amusing programme this week.

Items: The annual benefit performance of Boston Lodge, B. P. O. Elks, took place on Thursday and was a great success financially. The theatre was filled. Mrs. Judah, who has just died in San Francisco, was for many years a great favorite at the Boston Museum, retiring from that establishment in January, 1852, having been engaged for the California theatres. Mrs. Judah never returned to the States, remaining in San Francisco for thirty years.—Rev. J. M. Sutherland, who was for many years known as Senator Bob Hart, has been drawing great crowds here to listen to his life and the cause of his conversion.—Albani held a reception at the Tremont House on Friday evening.—Margaret Mather has greatly improved in health, and is announced to appear in Providence next week, and at the Park Theatre after the close of Den Thompson's engagement.—Manager Hill has been very sick the past week.—Marie Geistinger unfortunately does not come to the Globe next week, on account of ill-health.—Lillie Ashby went to Sacramento on Tuesday, being advised to do so by her physician.—Joseph B. Bradford has finished his play for Agnes Herndon, and is now in negotiation with Mme. Janauschek to write a play for her for next season's tour.—Boston Ideals at the Globe 19th.—Salvini and Clara Morris come to the Boston Museum in April; also Lester Wallack in Ours.—Mary Anderson has been in the city the past week.—Scalchi has made a great hit here. Her wonderful contralto is greatly admired, and is compared to that of Alboni in her time.—Norah Bartlett and George Boniface, Jr., will not remain at the Museum next season.—May Davenport (Mrs. William Seymour) is residing here.—Mary Beebe's connection with the Boston Ideal Opera company has been terminated, although her contract does not expire until 12th, to which time she will receive her salary in full.—Arthur Wallack was in the city last week.—Patti was entertained at dinner at Parker's on Sunday by a party of her Boston friends.—The *Folio* publishes the following "Sonnet to Margaret Mather, after seeing her as Juliet:"

Sweet maid Shakesperean! not perfection yet,
But fair and comely as a poet's dream,
With eyes whose softness masks a tragic gleam,
Thou art alluring in thy sweet Juliet,
In traveling o'er the well-worn way all set
With jeweled lights that many a mellow beam
Let fall around that like dim memories seem,
All gracious in acknowledging thy debt.

Yet who shall e'er forget thine own device
When coming from the friar's sacred cell,
With wild, hysterical emotions rife,
Or how his blood seemed curdled into ice
As on his ears the bursting laughter fell—
The touch of nature grand indeed with life?

—EARL MARBLE.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): Manteaux Noirs received its initial production here last week by Ford's Comic Opera co. and was well mounted and well sung. The plot is very funny and some of the music pretty; still, it lacks the keen wit and satire of Gilbert and the smooth melody of Sullivan. At best it was but a *succes d'estime*. The latter part of the week the co. repeated its former success in Iolanthe. Since its production here before it has been improved somewhat. Louise Eissing has elaborated the part of Leila and gives it unusual prominence. She is a careful, clever little actress, and does well in whatever is entrusted to her. Marie Bockel, Genevieve Reynolds, L. W. Raymond and George Denham were excellent. Business during the week was very good. Carrie Swain opened to a fair audience on Monday night in Mab, the Miner's Daughter. Next week, Hess English Opera co.

Academy of Music (Samuel W. Fort, manager): The attendance during the week of Her Atonement was good, and so was the co. producing it. Of the play the same cannot be said, though the scenery and setting were magnificent. The management of this house is proverbial for the manner in which it puts plays on the stage. Emily Rigl is a good actress; but the way she distorts her features in this play is positively painful. Barton Hill and L. R. Shewell were both excellent. The Thalia Theatre Opera co. began a week's engagement Monday, appearing in The Merry War. The co. is a strong one and the opera was very smoothly given. Next week, The Corsican Brothers.

Holliday Street Theatre (John W. Albaugh, manager): Mr. and Mrs. W. J. Florence closed a good week's business Saturday. The feature of their engagement was the first production of Jessop and Gill's new play, The Old Stager. It is interesting, funny and full of strong situations, though in need of pruning. Both stars have parts well suited to them. Kate Claxton and her co. in Two Orphans were greeted by a big house on Monday night. The co. is the strongest that has ever appeared here in Miss Claxton's support. Next week, Willie Edouin's Sparks.

Monumental Theatre (James L. Kernan, manager): The Girard comb. is the attraction this week, and among the people billed are Charles Rogers and Mattie Vickers, Mlle. Zarah, George Wood, Irene Worrel, Crossly and Elder, Caledonian athletes; Lillie Ellis, Four Comets, Frank and Fannie Davis, the Grinnells in sketches and the Girards. Next week, S. Draper's 100 Wives comb.

Front Street Theatre (Daniel A. Kelly, manager): Isabel Ward made her first appearance here on Monday night in Meg, or a Mother's Devotion. In the olio preceding the drama are Alma Curry, Redmond and Clifton, Nelson Curry, Flynn and O'Brien, Jessie Merville and Billy Kennedy.

Items: E. H. Drew withdrew from Ford's Opera co. Feb. 28 and has joined Haverly's Opera co. in the West. Saturday George Denham and Blanche Chapman severed their connection with the co.—W. J. Florence was tendered a complimentary lunch on Friday afternoon by some of his friends here.—Prof. Carpenter, the mesmerist, returned for a short season and appeared at Masonic Temple on Monday night.—Louis Blumenberg, the Baltimore violoncello virtuoso, has returned to his home after a successful concert tour in the North and West.—Feb. 25 the comic opera, La Marriage aux Lanterne, by Offenbach, was presented for the first time here at Concordia Opera House. The solo parts were sung by members of the Thalia Theatre co., New York.—Ernest Stanley was in town last week.—L. R. Shewell, who played Col. Swift in Her Atonement, was presented on Saturday night with a handsome silk flag by a number of his Baltimore friends. Mr. Shewell is a Marylander.—Leavitt had several people billed with his Rentz-Santley party, who failed to appear; Mlle. Catherine, Lida Gardner, Frank Bennett and Virgie Johnson were billed and were not in the programme.—William Courtney will be the tenor soloist in the production of the Oratorio of Elijah, in place of Charles Heywood, as stated last week.—An ordinance was passed by the City Council to prevent the sale of theatre, circus or amusement tickets in the vicinity of the theatres, under a penalty of $20.

CLEVELAND.

Raymond's success at the Euclid has been only moderate, the regulars turning out to see the new play, In Paradise, which proved unsatisfactory. Business improved a little Friday, when Fresh was put on. That gave John T. a chance to appear in his usual happy style, yet it seems he is gradually losing his grip. This week the favorite comedians, Robson and Crane, in a varied programme, followed by McCullough 12th, and Mrs. Langtry and Salvini week of 9th.

W. J. Scanlan, in his patriotic Friend and Foe, drew fairly at the Academy all week, including two matinees. Saturday being the 105th anniversary of Robert Emmet's birthday, some extra Irish patriotic songs and recitations were added. Peek-a-Boo is a silly performance, Scanlon making the mistake of acting at his audience. Miss Arnold creates a pleasing impression and C. B. Hawkins a fair amount of laughter. Leavitt's Minstrels and Bertha Welby divide this week. Hazel Kirke follows 12th; Annie Pixley, 19th.

Items: Enterprising Hanna figures up $5,200 on the Nilsson venture. Monday night the charming lady sang to an audience that filled every part of the tabernacle. Excursion trains helped swell the crowd.—H. A. D'Arcy has been suspending lithographs of Bertha Welby, who opens with a Wednesday matinee in One Woman's Life.—E. M. Gotthold, one of Leavitt's many agents, was here last week, confirming the report concerning his brother, J. Newton, starring next season.—Thomas F. Shea, still ahead of Robson and Crane, and Henry Berger, Modjeska's press agent, dropped in during week.—E. D. Price, ahead of McCullough was here also.—Manager Hanna claims Mrs. Langtry is still engaged for four nights at the Euclid.—Robson and Crane's representative, Shea, says they will revive Our Boarding-House next season.—New Park Theatre will be opened Oct. 15 by Mlle. Rhea, in Adrienne, which will be a most fitting and graceful initiation. The old buildings were attacked last Thursday, and will be completely demolished this week. Two slight mistakes need correction. The contract for scenery was awarded to the St. Louis firm, Noxon, Albert and Toomey, and not to Simon Moesta—he only assisting.—Also, that Associate manager Jo. Miller, is at Mansfield instead of Canton.—M. E. Gaul shows the Arctic World in case Hall not being able to secure the Rink. J. D. Walker, agent for the co., has arrived.—Dora Hennings (Mlle. Dorani), was warmly welcomed back from Europe, but remained only a few days, leaving on Thursday for Chicago to appear in Zenobia. Pratt's new opera.—Floy Crowell leaves for Chicago 5th, with her mother to join the Rider and Fuller comb.—W. J. Scanlan's Manager, W. H. Power, says they take a rest Holy week, and then go to California.—Business at the Academy will surely increase since the reopening of the handsome bar just underneath. One of the main exits opens into this, and a panic occurs between every act now.—Love and Pride is the title of a three-act drama being written by Frank Dean for Floy Crowell.—Katy Cody joins the Black Flag 16th at St. Paul.—Lilly V. Cody has left the Felix Vincent comb., and is resting at home.—Five handsome young ladies, in a row, each leveling an opera glass at one of our out-of-town scribblers, was an interesting picture at a recent matinee.

CHICAGO.

Bright, clever Minnie Maddern appeared at Hooley's Theatre in a new play, The Storm Child, which our theatre-goers had been led by notices from the press of other cities to believe was a first-class comedy-drama, affording the star every opportunity to display her undoubted talents. A large audience was in attendance the first night in consequence; but when it was found that The Storm Child was a piece of patchwork—that it was even worse than Fogg's Ferry—that Miss Maddern was handicapped with a part that was entirely out of her line, and that there was absolutely nothing in the play, either original or particularly interesting, the expressions of disappointment were numerous, and the audiences grew smaller and beautifully less each night, until the play was finally shelved on Wednesday and Fogg's Ferry put on. The houses improved at once, and the week will show a profit; but it is to be regretted that such a sprightly, vivacious and painstaking actress as Minnie Maddern has been so far unable to secure a play to suit her. Collier's Lights o' London, 4th, two weeks.

The Kiralfys presented their latest spectacle, Black Venus, at Haverly's Theatre all the week, and have done a fine business. It is the best thing the Kiralfys have given us. The Venus will probably come back later in the season. This week, Sam'l of Posen, to be followed by the Vokes Family.

The Grand Opera House has been filled nightly to witness the genuine Colored Minstrels under Callender's management. They give an amusing entertainment, and in singing they are far ahead of any troupe now before the public. Billy Kersands, to judge by the laughter and applause, is the greatest end-man of them all. This week Rhea, appearing in her new drama, The Adventuress.

Herrmann the Great has performed his tricks and mystifications to excellent audiences at McVicker's the past week. This is his second visit this season and business has been better than on the first.

The Olympic has done a first-rate business with Seelbaker's Majestics as the attraction. This week, Davene's Allied Attractions, third visit.

McKee Rankin, supported by a very mediocre company, has been playing in '49 at the Academy past week, and the handsome little theatre has been crowded at each performance. Mrs. Rankin was not in the cast. Isabella Evesson played Carrots satisfactorily. This week Whiteley's Hidden Hand co.

The Lyceum has been filled nightly, Hyde and Behrman's co. being the drawing card.

BROOKLYN.

The best acting seen in Brooklyn during the present season was that of Frederick Warde, at the Grand Opera House, on Monday night. He appeared as Virginius, opening a week of legitimate drama. The audience was of fair size; not what the merits of the acting deserved, but it was an appreciative one, applauding scene after scene. Mr. Warde's personation of the Roman father was a magnificent piece of acting, vigorous, delicate and natural. Rarely has the crabbed, stern old Roman Dentatus found a better representative than in James B. Curran. Icilius, by John T. Malone, was played in a manly way, and the Appius of L. F. Rand was worthy of high praise. Anna Boyle was the Virginia. She looked and acted to the very life the artless, loving Roman maid. Mary Davenport, in the small part of Servia, was seen to great advantage. The play was splendidly mounted. Mr. Warde was called before the curtain at the end of every act, and twice at the close of the second and fourth acts. On Tuesday evening the house was well filled. Richard III. was given, in which Mr. Warde was seen to even better advantage than in Virginius. Leavitt's Giganteans Minstrels, 12th.

A Square Man was presented at the Park Theatre on Monday night to a good-sized audience, and Ben Maginley, in the principal character, was well received. The play was seen here last season, and was fully described in THE MIRROR. On Wednesday, at the matinee, Passing Regiment was given. The houses thus far in the week have been very good. Next week, Old Shipmates.

At Haverly's, Anson Pond's new play, Her Atonement, is the attraction, with Emily Rigl as the star. The play has two good elements—the emotional and the military; but on the whole it is not a good play, although it has met with success here. A battalion of the Thirteenth Regiment and a full drum corps give a very martial air to the play. Miss Rigl is a great favorite here, and is a conscientious and capable actress; but her character, Martha West, is far below her capabilities. The support rendered the star is very good. The houses have been large and enthusiastic, and Her Atonement will prove a profitable play for both manager and author. Next week, Queen's Lace Handkerchief.

A galaxy of shining stars in the variety line appeared at Hyde and Behman's this week, and the houses are crowded at every performance.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Maude Granger and Harry Lacy, supported by an excellent co., are playing the Planter's Wife this week. The play is well mounted. Joseph Murphy in Shaun Rhue, 12th, week.

Lee Avenue Academy of Music (Berger and Price, proprietors and managers): The portrayal of Western life in Ranch 10 is the attraction this week, with Harry Meredith in the leading role. The play is well received by appreciative audiences. Wilbur Opera co., 12th, week.

Broadway Theatre (Charles T. Gray, manager): A good variety bill is presented, as usual.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Annie Pixley appeared as M'liss, 1st, to large and enthusiastic house. Largest advance sale of this season. Miss Pixley's reputation had preceded her, and she made the most decided hit of any star that has appeared here this season. She was repeatedly encored. Support excellent.

ARKANSAS.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): Katie Putnam Fe

Her manager is a very pleasant gentleman. Kate Claxton and good support had good business, 3d. They certainly give a delightful performance. Louise Dempsey is now a member of this company.

FLORIDA.

PENSACOLA.

Grand Opera House (R. J. Lowden, manager): Annie Pixley in M'liss, Feb. 28, to full house. Her acting was as bright and catchy as ever, while many of her selections were loudly encored.

Item: This is strictly a Catholic city, yet the Lenten season has turned out the largest houses since the theatre was opened.

GEORGIA.

MACON.

The Academy of Music is a certainty now. The brick is being delivered at the site, and a force will commence work this week. The new house will be opened early in September.

ILLINOIS.

AURORA.

Coulter Opera House (R. W. Corbett, manager): With the exception of an entertainment by home talent, for the benefit of the Braidwood sufferers, the week has been devoid of amusements.

Item: Harry A. Lee, representing Leavitt's All-Star Specialty co., was in town Feb. 28, heralding the coming of his co. 7th. Mr. Lee warmly endorses THE MIRROR'S one-night stand reform, and says the business of such towns has been shamefully overdone. He speaks from experience and observation. He reports all members of the co. well, and business uniformly good.

ROCKFORD.

New Opera House (J. P. Norman, manager): Harry Miner's comedy co. gave us a first-class variety performance Feb. 25, to fair business. Several particularly good people are with the co. Minnie Maddern in the Storm Child, 9th.

PEORIA.

Grand Opera House (J. B. Barnes, manager). Mrs. Langtry and co. presented An Unequal Match Feb. 24 to a $900 house. Audience not at all pleased. The Davenport Dramatic co. (German) in Pink Dominos 27th was greeted by a crowded house. This performance was gotten up by the German citizens of this place for the benefit of the Ohio River sufferers. Pinafore was put on 2d and 3d; cast is mainly composed of local talent. Very good houses.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Tourists attracted a good-sized audience Feb. 22. Langtry came 23d in An Unequal Match to a crowded house. Haverly's Mastodon Minstrels attracted a very good audience 24th and gave a very good minstrel performance. Bartley Campbell's White Slave was rendered 26th to a medium audience. Maggie Mitchell 9th; Annie Pixley 10th; the Pathfinders 12th.

INDIANA.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): The engagement of Romany Rye during the past week was a remarkable success. The "standing room only" card was displayed at every performance, and at the matinees hundreds were turned away who were unable even to gain admission to the galleries. The co. is fairly good and the scenic effects magnificent. Minnie Hauk in Carmen 8th; and Signor Salvini 9th and 10th.

English's Opera House (Will E. English, proprietor): Jumbo Davis opened the week to light business. Baker and Farron held the boards 2d and 3d, opening with their new play, Max Muller. The audience was small and not at all enthusiastic. The Saturday afternoon and evening performances were for the benefit of the Elks, and by almost superhuman efforts on the part of the members of the Order the house was comfortably filled Kiralfys' Black Venus week of 12th.

Zoo Theatre (W. C. Gilmore, proprietors): The prominent members of next week's co. are the Edwards, Charles L. Banks, the Larkeys, Hogan Brothers, Orna Dickson, Maggie Nichols, George Derius and Julia Emmons.

Items: It is a settled fact that we are to have a new variety theatre, Judge Vass will invest $35,000 in the building, and J. H. Whallen and Col. Savage will manage the theatre. The site selected is the present location of the Capital Theatre, directly opposite the new State Capital. The house will be opened June 1.—George Dickson will manage the Indiana Circuit next season, with J. V. Cook as his lieutenant.—George June ran down from Chicago Sunday to visit relations and friends.—He reports business good for Kiralfys' cos.

KOKOMO.

Opera House (H. E. Henderson, manager): C. R. Gardiner's Only a Farmer's Daughter co., with Lillian Billings as the leading attraction, appeared Feb. 23, to good business, giving a pleasing entertainment. George Frederich, of Louisville, Ky., supported by local talent, gave Outcasts, 26th, to fair business. Whiteley's Hidden Hand co. is heavily billed for 2d; Jumbo Davis, 10th; Kiralfys' Black Crook, 13th; Original Big Four, 19th; John Thompson, 29th.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): Herne's Hearts of Oak was greeted by a packed house Feb. 26, giving the best of satisfaction. The stage settings were the finest ever placed upon a stage in this city. Whiteley's Hidden Hand co. drew a very light house, 28th. The co. is fair. The play is a companion-piece to Uncle Tom. Baker and Farron in Chris and Lena, 1st, to fair house. This being the first anniversary of the management of this house by Dobbins Brothers, they presented their lady patrons with a handsome satin souvenir programme. Catherine Lewis' Opera co., 12th.

Phillips Opera House (E. H. Shute, manager): Hyde and Behman's Specialty co., 12th.

Items: We are to have a new Opera House this Spring, built by J. M. Westcott, a large manufacturer here. As we have two houses now, it will certainly make this a poor show town.—Harry D. Grahame is in the city on a visit.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): Feb. 26, Goodwin-Thorne Black Flag comb., to a good house. Entertainment the best of the season. The performance did not begin until nearly 10 o'clock, as the Wabash train, on which the troupe came from St. Louis, was four hours late; but the audience waited patiently and was amply rewarded. White Slave comb. played to a fair house, 1st, but did not give the best of satisfaction.

NEW ALBANY.

Opera House, (J. Harbenson, manager): Only a Farmer's Daughter gave general satisfaction to a large and appreciative audience, Feb. 20. Madison Square Theatre co. in Hazel Kirke to a large and appreciative audience, 23d. They did not give the same satisfaction as on a previous visit. Bertha Welby presented One Woman's Life to a large audience, 3d.

Items: Manager Roberts, of the Crystal, gave a benefit for the flood sufferers. Receipts, $190.—Fletcher, the sleight-of-hand performer, also gave a benefit Feb. 26.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Modjeska appeared Feb. 26, before the largest audience of the season. Many persons came from surrounding towns, and some who were unable to obtain seats offered as high as $10 for two. The Black Flag comb. was greeted by large and appreciative audiences, 27th and 28th.

Items: The Lights o' London co., booked for 2d and 3d, has cancelled.—The concert given for the benefit of the Ohio flood sufferers, 1st, was well attended. Manager Smith tendered the use of the Opera House, and the stage hands their services.

VINCENNES

Green's Opera House (William Green, manager): Jumbo Davis "showed the town," 1st, to slim house, deserving nothing better. Gus Williams, as John Mishler, in One of the Finest, made his first appearance in this city, 2d, to good business. His success was electrical. Charlotte Thompson is booked for 14th.

Item: John Rickaby, manager for One of the Finest, was not able to be here with the co., being left at Louisville on the sick list.

IOWA.

BURLINGTON.

Grand Opera House (George A. Duncan, manager): A musical travesty of Julius Cæsar, written by J. T. Wheeler, of this city, was presented for the first time, Feb. 23, to a packed house. The Burlington Travesty Club, an amateur organization, with a fine local reputation, took hold of the play and produced it in admirable style. The author was called before the curtain several times and presented with floral tributes. Frank I. Frayne in Mardo, came 1st to a fair house. Pathfinders, 9th.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): A very large audience greeted Barry and Fay's Comedy co. Feb. 24, in Muldoon's Picnic, a very funny sketch. The drunken antics of Muldoon and Mulcany brought down the house. Leavitt's All-Star Specialty co. came 25th to a very large audience. This co. presented quite a fair specialty performance. The Pathfinders presented a musical comedy, entitled Scraps, 1st, to fair business. It proved to be amusing. Sam'l of Posen was presented 2d to a very good house.

Item: Work has been partly resumed on the new Opera House.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Charles A. Gardner, in Karl, Feb. 27, to immense business. Audience very enthusiastic. The Jolly Pathfinders held the boards 3d, to a packed gallery.

DUBUQUE.

Opera House (Duncan and Waller, managers): Minnie Hauk Concert co., Feb. 26, in concert and selections from Carmen, were well received by a large audience. The Harrisons, in Photos, followed 27th to good business, giving good satisfaction. M. H. Hanley's co. presented Squatter Sovereignty, 28th, to a large audience, pleasing all except those of Irlandese sympathies. The co. is a little mild. McVicker's German co. will present Der Schwaden Streich, 8th, the first appearance of a German co. in the Opera House. Minnie Maddern's Fogg's Ferry, 10th; the Tourists, in Pulman Car, 13th; Pathfinders, 16th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Ida Lewis and co., Feb. 26, in H. H. Winslow's Desperate Straits. The play is what might be expected from a youth with a very limited knowledge of stage business. Frank Frayne, hyenas, bears, lion, talented dog and a few scrub actors, in Mardo, to large house, 28th. Mr. and Mrs. Chanfrau, 8th, 9th and matinee; Pathfinders, 13th; Atkinson's Jollities, 26th.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager). Minnie Hauk did not give the entire opera of Carmen, Feb. 25, as previously announced, but appeared in concert, ably assisted by Signors Strini and Montegriffo and the Russian pianist, Constantine Sternberg. A large and cultured house greeted the prima donna on her first appearance in our music-loving little city, notwithstanding the night was most disagreeable. The Harrisons gave Photos, 28th, to a small house. Alice and Louis Harrison gave some good burlesque tragedy, but the minor members of the photographic group did not give general satisfaction. Squatter Sovereignty had a large house, 1st.

Items: The popular and efficient assistant manager of the Opera House, D. I. Schneider, has completed arrangements for the appearance of the Ida Mae Pryce Opera co., in Bells of Corneville, 9th, under the auspices of the Cedar Rapids Boat Club.—The Minnie Hauk co. was severely criticised at Davenport, Ia., because Ferranti and Montegriffo failed to appear, as advertised.—John Gourlay, of the Harrison Photo co., received a telegram announcing the death of his father in Australia, just before going on the stage, consequently he did not appear. Frank Willard sustained the rôle.

WASHINGTON.

Everson's Opera House (Moore and Simon, managers): Feb. 28, C. A. Gardner's Karl co. appeared before a large audience, and gave good satisfaction, notwithstanding the principal was suffering with a severe cold.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Mrs. Langtry, in An Unequal Match, 2d, to a fashionable audience. McKee Rankin, 10th.

IOWA CITY.

Opera House (J. N. Coldren, manager): Harry Miner's Comedy Four played to a top-heavy house Feb. 24. M. W. Hanley's co., in Squatter Sovereignty, pleased a large audience 2d. McKee Rankin, in '49, 8th.

Items: Mart Hanley has arranged with the manager of the Opera House to present Harrigan's latest success, McSorley's Inflation; next season.—F. J. Long, first tenor of the Squatter Imperial Quartette, has not been able to take his part for two weeks on account of a severe cold.

KANSAS.

TOPEKA.

Topeka Opera House (L. M. Crawford, manager): Lotta Feb. 27, in Musette, to a big house. Claire Scott comb., 28th, began a three days' engagement with Lucretia Borgia. This lady is a stranger to us, but is creating a good impression. Business poor.

Grand Opera House (Wood and Updegraff, managers): Daisy Ramsden and co. in The Girl That I Love, Feb. 28 and 1st. Business fair.

FORT SCOTT.

Davidson's Opera House (W. W. Patterson, manager): Fay Templeton Opera co. appeared Feb. 27 and 28 in the Mascotte and Olivette to large and appreciative audiences.

Item: A large number of our citizens attended the opening of Moore's New Opera House at Nevada, Mo., 1st. The Emma Leland comb. appeared in The Child-Stealer.

ATCHISON.

Corinthian Hall (Thomas Mulvihill, manager): Sargent's Opera co. appeared in Mascotte, Feb. 23, to a small audience. A very snide troupe, with the exception of Marie Roe, who was liked on account of her good looks. Jolly Pathfinders appeared 24th to a small house, in Scraps. Sam'l of Posen appeared to a large audience, 27th. Receipts, $360.

Item: Sargent's Opera co. "busted" in Hiawatha, and invited the people to patronize them so they could get out of town.

LAWRENCE.

Bowersock Opera House (W. F. March, treasurer): Merry War, return engagement, Feb. 26, to good business.

Items: James Sturges has superceded M. Loe, and Lottie Fairman has taken the place of Hattie Richardson, since the former engagement. The co. are delighted with Rocky Mountain exploits, notwithstanding five members were annoyed with mountain fever. Sadie Kirby, of the chorus, left the co at this place.

MASSACHUSETTS.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): Business has been fair during past week. Feb. 26, Jeffreys Lewis in La Belle Russe. The play is a weak one, and is too much of an imittation of Forget-me-Not. Pat Rooney's co. drew a large house, 27th; good show. Female Mastodons to a crowded house, 28th. This was a very poor show. The Ulmers in '49, second visit this season, 2d. They had a large house, and gave a good performance. Thatcher, Primrose and West, 8th; Boston Ideal Uncle Tom's Cabin co., 9th, 10th; Mary Anderson, 12th; Rice's Iolanthe, 14th.

Item: Harry La Rose, late of Van Amburgh's Circus, whose home is in this city, is going to San Francisco this month to remain during the season.

FALL RIVER.

Academy of Music (George Hackett, manager): Roland Reed presented Cheek Feb. 26 for the first time in this city to a fair house. The play kept the audience in good humor and left a favorable impression. The support is poor with the exception of Alice Hastings, who plays the part of the adventuress to perfection, and Frankie Bishop. The event of the season was the appearance of Mary Anderson in Ingomar 1st. The fair lady played Parthenia in her usual style and won frequent applause. We can but agree with Modjeska about Miss Anderson's love scenes, which are cold and repellent. J. B. Studley played Ingomar in fine style. The rest of the co. are below the average and are not to be compared with Keene's, McCullough's or Barrett's support. Receipts, $955, which are the largest this season. Nellie Everett 4th to very good house.

Items: I wish to say to Pat Rooney's advance agent that he can get hotel accommodations as cheap in this city as in New Bedford or elsewhere.—Manager Mortimer of the Cheek co. has been homesick for the past two weeks, but was expected to join the co. in a day or two when here.—"King" Wilbur, proprietor of a hotel of that name, and well known to the profession, died 1st.—Modjeska has written for a date next season, and it is hoped Manager Hackett will secure the lady, as she has never been here.

Anderson Chips: The fair tragedienne and part of her co. went to Boston and enjoyed Iolanthe at the Bijou Theatre.—The engagements here and in New Bedford were the only nights the co. played the past week.—Dr. Griffin informs me that not only will Miss Anderson play across the water next season, but the following one also if business proves satisfactory. He also says that the yacht *Galatea* is his property, not Miss Anderson's, and that it was not paid for out of the profits of that play.—Wonder if the Doctor is going to make the co. a present. He secured eighteen of the new five-cent pieces when here, and there were just that number in the co.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): Waterman's Uncle Tom's Cabin, to fair business, 1st. Jeffreys Lewis, supported by J. Newton Gotthold, in La Belle Russe, 3d, gave a very fine performance to a good house; co. excellent.

LYNN.

Music Hall (J. F. Rock, manager): Jesse James comb., Feb. 27, to poor business. The unrivalled Hanlons appeared 28th and 1st, to fair business. These fine comedians, with their excellent co., would put any audience in a good humor, and draw a smile from the most cynical. The appearance of E. V. Sinclair as old Dwindledown was the signal for roars of laughter. Boston Symphony Orchestra, under direction of Georg Henchel, assisted by Mrs. Henchel (Lillian Bailey) and Bernard Listeman as soloists, 2d, to a light house.

Item: Charles Johnson, variety actor and juggler, died at the residence of his parents in this city, Feb. 26.

NEW BEDFORD.

Opera House (Clifford and Grinnell, managers): Feb. 27, Roland Reed, and a supporting co. well selected, appeared in Cheek, which made a great hit. Receipts, $245. Mary Anderson appeared 2d as Pauline, in The Lady of Lyons. Although indisposed, Miss Anderson gave an impersonation which was in every way worthy. Support weak. Receipts, $915. Pat Rooney, 8th; Rice's Iolanthe co., 9th; Madison Square Esmeralda, 15th

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Feb. 26, Pat Rooney's comb. appeared and gave a very satisfactory entertainment. One of the principal features was the bicycle riding of the Stork Family, which was the best ever seen in the city. The house was not large enough to hold all the people who came. Jeffreys Lewis, supported very ably by J. Newton Gotthold, in La Belle Russe. The performance was much admired. Business light. A. R. Waterman's Boston I. D. U. T. C. played afternoon and evening of 3d, to fair business. The audience in the afternoon were treated to a terrific dog fight—not on the bills.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Whitmore and Clark's Minstrels come 14th; Buffalo Bill 17th; Pat Rooney 21st; Esmeralda 22d.

WALTHAM.

Music Hall (R. B. Foster, manager): Oliver Doud Byron 12th; My Partner co. April 7; Boston Museum co. 9th; Margaret Mather 16th.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Sullivan and Gaylord's Female Mastodons Feb. 24; Jesse James comb. 26th to a well pleased audience. Symphony concert 8th; Fatinitza 12th.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): A comb. in a piece called Jesse James, the Bandit King, played three performances 1st to 3d to small houses pleasing the gods.

City Hall (H. B. Morrison, manager): Little Corinne played Bijou at a matinee and Magic Slipper in the evening to good business, 3d. Every one was delighted.

LEWISTON.

Music Hall (Charles Horbury, manager): The Boston Theatre co. in White Slave 2d and 3d to big houses.

MICHIGAN.

DETROIT.

Ada Gray presented her dramatization of East Lynne latter part of last week at the Detroit. The support was of mediocre strength; had it been stronger business would have been better. However, as it was, business was good. Mrs. Langtry 9th and 10th.

At Whitney's the Barton Opera co. sang Iolanthe Feb. 28 to good attendance. Since last here some changes have been made in the cast and for the better. Augusta Roche made a splendid hit as the Fairy Queen. Madame Modjeska appeared 1st, 2d and 3d, and while business was not as great as was anticipated, it nevertheless was gratifying. On the 2d Odette was presented for the first time here, and Madame in the title role created a furore, being repeatedly called before the curtain. The support was but fair, Frank Clements making the best impression. Herne's Hearts of Oak 8th, 9th and 10th.

Manchester and Jennings' comb. filled White's Park Theatre for the past week. The show is particularly good. Joseph Dowling in Nobody's Claim week of 5th, and Castle's New Celebrities 12th.

Prof. Reynolds has drawn immense audiences to Music Hall for the past week, business being so good that he will remain for another week. He is the best mesmerist ever here, and always convulse the spectators with laughter. Nearly every evening he brings to the platform from one to four Doods for the delectation of the audience, and they enjoy it hugely.

Items: Minnie Dwyer gave a reading before the critics Feb. 27. She shows considerable dramatic power and will no doubt receive the success she eminently deserves.—John T. Sullivan, who has been ill here since last November has at last gained strength sufficient to join the Rhea co. at Chicago. He left here on the 3d.—J. L. Carhart, who is advertised as supporting Mrs. Langtry, has not been with the co. since the New York engagement. He is at present living at Pontiac, a few miles from here.—D. F. Charlton, an architect of this city, aspires to be an actor, and will begin his new vocation at Ypsilanti, as a female impersonator, on the 12th.—E. D. Price, agent for John McCullough, arrived 6th and will remain for a few days.

PORT HURON.

City Opera House (Clay and Buckley, managers): Leavitt's Minstrels, Feb. 24, to good house. Gorman's Muldoon's Picnic co. appeared to a deservedly small audience, 28th. Ada Gray in East Lynne, was greeted with the largest business of the season, 1st. The audience were well pleased.

BAY CITY.

Westover's Opera House (John Buckley, manager): Ada Gray played East Lynn to good house, Feb. 26. Coming: 8th, Sol Smith Russell and co.; 14th, Aldrich and Parsloe; 19th, Maggie Mitchell; 23d and 24th, Chanfraus; 30th, Thomas W. Keene.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): James Barton's Iolanthe co. played to very large business Feb. 27. The co is an excellent one, but the performance was very unsatisfactory, owing to the extensive "cutting" indulged in, and our people will not forget Mr. Barton's unfairness when his co. again visits us. Herne's Hearts of Oak drew good houses, 1st, 2d and 3d, and gave excellent satisfaction. Booked: 8th, Langtry; 10th, Callender's Minstrels; 12th, Aldrich and Parsloe.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Gorman's Muldoon's Picnic, 2d, had a good house.

Bordwell's Opera House (Warren Bordwell, manager): A good variety co. has been playing to large houses all the week.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Feb. 20, Leavitt's Gigantean Minstrels to fair business.

Items: Leavitt's Minstrels had to cut their programme some on account of baggage delayed by railroad accident. There were eight men short on the stage. Callender's Minstrels, 9th; Maggie Mitchell, 15th; Kiralfy Brothers' Black Crook, 19th, and Hidden Hand co., 20th.

KALAMAZOO.

Academy of Music (Ben. A. Bush, manager): A $700 house greeted Barton's Opera co. in Iolanthe, Feb. 26; splendid music and fine costumes. Herne's Hearts of Oak, 28th, gave good satisfaction to crowded house. Maggie Mitchell 14th; Fay Templeton Opera co. 19th.

MINNESOTA.

MINNEAPOLIS.

Academy of Music (Herrick Brothers, managers): Emma Abbott closed a very successful engagement Feb. 28, receipts being between $6,000 and $7,000, the largest they have ever played to in the city. Iolanthe was presented for the first time in this city to a packed house; musically, it is superior to Pinafore, Patience or Pirates, and is full of witty points, which were quickly caught on by the audience. Miss Abbott was heard to advantage as Phyllis. Julia Rosewald made a superb Iolanthe, and Miss Annandale and Wm. Castle made the best of their parts, the Fairie Queen and the Lord Chancellor, respectively. John Gilbert brought down the house as Private Willis. House closed remainder of week. Rhea, 13th, 14th.

Pence Opera House (C. P. Spaulding, business manager): The benefit for the Ohio flood sufferers netted about $200. Flowers of the Forest was presented in a pleasing manner. Eileen Oge, 1st and 2d. Next week, Rob Roy and Under The Gaslight. Phosa McAllister's annual benefit occurs 15th.

Items: E. W. Herrick, of the Academy, has returned from a two months' trip through the Southern States.—Work on the new opera house is progressing nicely, and it will be opened early in April.

ST. PAUL.

Opera House (Charles Hains, manager): The Emma Abbott Opera co. return engagement of eight performances, 1st, 2d, 3d, presented Iolanthe, Paul and Virginia, Lucia, and Martha, to large and brilliant audiences. Miss Abbott, Julia Rosewald, Lizzie Annandale, Wm. Castle, Fabrini, Stoddard and Gilbert were each in good voice and happy vein, rendering the leading roles most admirably, being the recipients of very hearty applause and numerous encores from delighted audiences. The chorus and orchestra were well up to their work and did well. A most satisfactory engagement. The Tourists, 8th, 9th, 10th; Callander's Minstrels, 14th.

Wood's Opera House (Col. J. H. Wood, manager): Attraction week of Feb. 26th. A good olio, and W. J. Thompson in drama, For a Life, supported by Effie Johns and the regular co. The play drew well. Effie Johns, Nellie Jamison, May Seymour and Messrs. Thompson, McNair and Jamison sustained their several roles, very satisfactorily.

Comley's Theatre (Edwin P. Hilton, manager): A very good bill drew good houses week Feb. 26th. Arrivals: Senator Mike O'Brien and others.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Lotta filled an engagement of three weeks and matinee 1st, 2d and 3d. The receipts first night were $1,200; and "standing room only" at every appearance. Her engagement is one of the most successful of the Winter. Mr. Bradshaw, the comedian, came in for much praise. The rest of the support was fair, with one lamentable exception, that of Mr. Bayne, whom both press and public united in denominating an uncompromisingly bad actor, or rather no actor at all. Mr. and Mrs. George S. Knight's Baron Rudolph co. 8th, 9th and 10th.

Items: Some time ago it was announced that the Boston Ideal Opera co. would be here this month. It now transpires that the alleged advance agent was a fraud of the first water. He goes by the name of White, and came here and made arrangements for the co. to appear, and succeeded in hoodwinking Manager Hudson beautifully. However, he did not derive any pecuniary benefit at this point. At Atchison, St. Joe and Omaha, he obtained, it is said, railroad transportation, and was exposed at the latter point. Managers had best be on their guard against this pseudo agent.—Work on the Gillis House is progressing slowly. Judge Black, one of the trustees, gave it as his opinion that it would be ready to open Sept. 1. He said that the trustees have arranged with W. C. Craig, of St. Joseph, to book dates for the house next Fall and Winter. No permanent arrangements have been made with him, and will be not before Spring; the evident inference from Judge Black's remarks being that he was to be on probation, as it were.—The Philharmonic Society is under busy training for the Thomas Festival in May, under the leadership and direction of Signor Morrisini, late of New York.—The Comique and Coliseum Theatres are doing fair business, and presenting about the same class of attractions.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Arbuckle and Colby Concert co. came to fair business Feb. 27. Fay Templeton appeared 1st in Patience, and 2d in The Mascotte, to crowded houses. The audience was delighted, and should Miss Templeton come again she will be greeted by a packed house. Mr. Duffy, business manager, says their season has been a very successful one.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Leavitt's Specialty co. gave us one night, Feb. 26, on their return from the West. A large and well-satisfied house greeted them. Last night (1st) M. B. Curtis gave his inimitable Sam'l to one of the very largest audiences ever gathered in the house. A very happy crowd it was, too. Such shouts of laughter and applause were never heard within its walls before, and Curtis was called out at the end of every act. His support is exceptionally good. The Harrisons gave two performances of Photos, 3d, to fair business.

Item: Harry Sargent is in town for a few days.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): The Hanlons pleased two of the largest houses of season Feb. 26, 27, extra trains coming from the neighboring towns.

NEW JERSEY.

NEWARK.

Esmeralda was indifferently produced at the Park Theatre, 2d and 3d, to very large audiences. Marion Elmore appeared in Chispa, 5th and 6th, to good houses. Janauschek, 7th and 8th; Hanlons, 12th.

J. K. Emmet will appear as Fritz in Ireland at the Grand Opera House, 8th, 9th and 10th.

Evans, Bryant and Hoey's Meteors opened at Waldmann's, 5th, to very large audience.

JERSEY CITY.

Academy of Music (Theall and Williams, managers): Feb. 26, 27 and 28, Aunt Keziah Whitcomb, to fair business; Hanlons, 15th, 16th and 17th.

TRENTON.

Taylor Opera House (John Taylor, manager): Fannie Louise Buckingham, Feb 24, to fair house. Excluding her horse, James Melville, this was the worst co. ever seen in the Opera House. Madison Square Esmeralda, 27th, to large house and excellent satisfaction. Kate Claxton, in Two Orphans, 2d, to good house. Support excellent. Marion Elmore, in Chispa, 3d; good house. The star was acceptably supported by Messrs. Losee, Padgett and Sullivan. Barlow-Wilson Minstrels, 10th; Helen Bancroft, 13th; Anthony and Ellis' Uncle Tom, 26th, 27th and 28th; Frank I. Frayne, 30th; Joseph J. Dowling, 31st.

Grand Central Theatre (John Winter, manager): The excellent performance of Burdell and Gardner, Cupond, Jones and Blanchard drew large audiences during past week. Announced: Leonard and Flynn, The Laisal Family, Lillian Ramsden, George Banker.

Items: During the performance of Mazeppa, one of the supes comprising the army of Tartars, in crossing the stage, stumbled and fell in front of the fiery, untamed steed, which immediately commenced to chew the bosom of the poor supe's pantaloons.—Did or did not Miss Claxton assume her character of Louise, is the question reigning here at present. That she registered at the hotel is admitted; but that she performed is denied.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Janauschek began a three nights' engagement Feb. 26 in her new rôle of Zillah in the play of that name. A large and critical audience was present. The piece is of the melo-dramatic order, and was recognized as an old play seen years ago under the title of The Hebrew Mother. Its construction is indifferent, and it is also a one-part play. Janauschek carried the entire weight of incident and action, and it is safe to say that she did it admirably. There is much scope and opportunity for the representation of conflicting traits of character, and to each was given such consummate art and earnest effort that the auditors were spellbound. Of Janauschek as Mary Stuart or Marie Antoinette, which followed successively for remainder of engagement, nothing but good can be said. They were as perfect stage pictures as art and a grand capacity for feeling and appreciation could make them, and called forth hearty plaudits from the large audience in attendance. During the latter half of the week Smith's Furnished Rooms was given by a miserable co. and to miserable business, except first night, which was fairly good. Joseph Murphy 8th, 9th and 10th.

Music Hall (George E. Oliver, manager): No announcements for current week.

Levantine Theatre (F. F. Levantine, manager): The Four Shamrocks, assisted by a good olio, drew large patronage last week. Leavitt-Pastor's Variety co. week of 5th.

Items: Smith's Furnished Rooms co., which has been on the road since July 10, disbanded in this city Saturday night, the management paying salaries in full. It is the intention to put the piece again on the road in the course of two or three weeks, probably by Easter Monday, and the locality will be the West. In the re-organization of the company, I. N. Beers will be retained, and possibly several others of the former cast. Manager Smith claims to have offers of backing from several capitalists in this and other ventures, and said that the dramatic firmament would be brighter by the addition next season of another star in the person of I. N. Beers, in a new play written expressly for him.—The character of Roxana Shouter was played here by Jennie Lee Randolph, in the absence of Topsy Venn, who left the co. last week to make another contract (matrimonial) with E. J. Cornell, of New Bedford, Mass. The happy man is unknown, we believe, professionally; but is said to possess a goodly balance at his bankers, and to be of tender years.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Professor (Madison Square co.) and My Partner divided the week of Feb. 26. Honors were about easy; both combs. drew very good houses. John T. Raymond opened 5th, in Fresh the American, to a good house. We will see him In Paradise the latter part of the week. The Jersey Lily and Modjeska next week. A grand chance for comparisons; they both produce As You Like It.

Wahle's Opera House (Emil Wahle, manager): The Vokes, Feb. 26, 27 and 28, and Sol Smith Russell, 1st, 2d and 3d, filled in a mirthful week. Business was good. Ada Gray opened 5th, three nights, in East Lynne. Our Summer Boarders, 12th, 13th and 14th.

St. James Hall (Thomas Carr, manager): Draper's Double U. T. co. managed to attract fair audiences, 1st, 2d and 3d.

The Adelphi (Joe Lang, manager): Hi Henry's Minstrels opened week of Feb. 26 in good shape, a full house greeting them. Attendance fell off during the latter part. Manchester and Jennings' opening night, 5th, was a packed one. They will have few vacant seats during the week.

Items: The corner-stone of the Young Men's Association Building was laid 5th. The building will cost $150,000, and is especially erected for the benefit of the Saengerfestival to be held here next July. The hall proper will seat over 2,000; but when needed can be made to accommodate 5,000 on the ground floor. It will be completed next December, but temporarily fitted for the Saengerfest.—Meech Brothers' names appear on the flood sufferers list for $75.—Cora Macey, with the Professor co., was unable to appear on account of illness.—C. P. Sabine, business agent far Hi Henry, sends his compliments to THE MIRROR.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): The Vokes Family, in Belles of the Kitchen, 1st, to a smaller house than they deserved—about $200. But, notwithstanding the small house, they played well, keeping the audience in splendid humor all the evening.

BATAVIA.

Opera House (H. C. Ferren, manager): Gorton and Benjamin's New Orleans Minstrels came 2d to a crowded house. They gave a refined and pleasing performance. Booked: Roland Reed, in Cheek, 9th; McGibeny Family, 22d.

Item: F. W. Bradley, a brother of Madeline Lucette, from London, England, is the guest of Manager Ferren.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Lillian Hall's Burlesque comb. appeared to fair audience, Feb. 26 and 27. The co. was entirely unknown, but they flooded the city with flashy and conspicuous lithographs of beautifully formed females (from the imaginative brain of some artist, as they surely did not exist in the company), sent their cheap band around town behind four horses, and by this means succeeded in drawing the audience they had present. Their entertainment is worse than bad, and for imposition and trash is easily entitled to first place. Flynn and Enson, in specialties, are the only patch of talent in the troupe. A burlesque, entitled Hassabans, ended the entertainment. This after-play was commensurate with the rest of the show. There is no denying the fact that this is a mushroom organization, and the way some of the local papers went for them was really gratifying. Sol Smith Russell followed 28th, in Edgewood Folks, to a crowded house. Sol in his specialties, though old, is fine; but the play contains not one thread of merit. The co. is not good. Our Summer Boarders filled 1st, 2d and 3d. I was not present myself, but from authentic sources I am told that the less said of it the better. John McCullough, 7th and 8th, in Virginius and The Gladiator. Seats are selling like hot cakes, and a perfect ovation is in store for him. Madison Square co., in The Professor (Gillette), 9th; Only a Farmer's Daughter, 10th.

Grand Opera House (E. J. Matson, manager): Feb. 28 and 1st, 100 Wives was presented here to only fair audiences. It is a story of Mormon life, and deals with a plot as old as the hills. Joseph Herman, as Confucius McGinley, is the only good actor in the cast. W. H. Smedley, as the Chinee, is miserable in dialect. The play is very well set, which is the only good thing that can be said of it. Ada Gray will appear 9th and 10th, with a matinee. Souvenirs will be given to the ladies.

Items: A very novel book is kept at Wieting Opera House, for the purpose of every actor of any prominence writing their opinion of the theatre in it. It was presented to Mr. Lehnen by Maggie Mitchell, whose name, of course, appears first under the following lines: "A perfect little gem, and, like its manager, well worthy its success."—Manager Lehnen put the following riddle to me the other day: "My first is found in front of every door; my second grows in the field; my third is sought by every one, and my whole is one of the *United* States." (Mat-ri-mony.) This certainly looks suspicious.—The paper of Ada Gray is some of the prettiest we have had this season.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Atkinson's Jollities played to splendid business, Feb. 26, 27, 28. Their sparkling entertainment gave universal satisfaction. The company, though small in numbers, made up by some of the best general work we have seen this season. Jennie Yeamans and May Duryea made the most out of their parts. As also did Harry Haskell and A. M. Bell; but Frank Daniels carried the house by storm. In his inimitable character of John Junior Bull he is simply immense. House closed remainder of the week.

Corinthian Academy of Music (Arthur Leutchford, manager): Aldrich and Parsloe, in My Partner, did a fine business, Feb. 26, 27 and 28. C. B. Bishop appeared in Srrictly Business, 1st, 2d and 3d, to fine business. We are sorry to see such a good comedian as Mr. Bishop waste his time with such a piece of trash as this. The co. supporting appears to have been secured regardless of ability, as they are as weak as the play.

Items: Mrs. Langtry will appear at the Grand 30th and 31st.—Leon C. Lempert, scenic artist of this city, has taken the contract of fitting up the new opera house at Lyons. Mr. Lempert also has the principal part of the work on a new house in Watertown. This latter house will be one of the finest west of the Metropolis.

HARLEM.

Mount Morris Theatre (J. W. Hamilton, manager) Helen Bancroft opened Monday night as Ogarita, the Wild Flower of Mexico, in the spectacular and romantic drama, The Sea of Ice. I am happy to say that Miss Bancroft has at last found a play in which she has made an instantaneous, and to be hoped, lasting success. As Ogarita she was superb; which fact was recognized by one of the most appreciative audiences ever gathered at the Mount Morris. The support, Messrs. George Grey, Gus Clarke, Harry Pratt, Hugh Fuller, W. Gordon, J. Daly, L. Barry, C. Seymour, Percy Waldon, Frank Jordon, J. Mortimer, W. Vincent, O. B. Bradshaw, Laura Linden, Jennie Savage and Marion Lester, acquitted themselves creditable. Lack of space prevents mention in detail. From the first appearance of Miss Bancroft to the curtain, the audience were with her, and their enthusiam seals the verdict that she has found a part in which her powers are displayed to advantage. Boucicault's Long Strike week of 12th.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): Young Mrs. Winthrop came Feb. 27, and gave the finest entertainment of the season to full houses. Receipts, $300. Levantine-Hall Burlesque co. lived to visit us 2d, and gave us the "queerest" show ever seen here. Everybody got enough; they needn't come again.

Items. Carrie Wyatt, who has made a great hit with Esmeralda co. (3), made her first appearance with Young Mrs. Winthrop co., at this place, as Mrs. Dick Chetwyn—a perfect success.—Mrs. J. H. Hart joined her husband at this place, and will make

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MIRROR LETTER-LIST.

Aveling, Henry (2)	Leatherlips, Lady
Alexander, John E.	Legion of Honor
Atchison, Thos.	McDonald, Mr.
A. K.	Morris, Frank
Bancroft, Helen	McDowell, E. A.
Berry, W. S.	Maddern, Minnie
Bowers, Mrs. D. P.	Moxley, Thomas
Brignoli, Sig.	Madigan, E. H.
Barrows, J. O.	Malone, Jno. T.
Bloom, Ed L.	Morrison, Lewis
Blythe, Helen	Morris, Isador
Cooper, F. F.	Morrissey, J. W.
Childs, Nat (2)	Moore, J. C. (2)
Comley, W. J.	Mocley, T. H.
Colton, Harry	Moore, J. E.
Caufman, Alex.	Morris, Clara
Carhart, J. L.	Montserrat, Geo. L. (2)
Collier's Stand. Op. Co.	Moreland, A. C.
Callender's, Consolidated	Merrille, Vina
Carleton, W.	McCullough, E. J.
Cummins, J. Seely	Morris, J. A.
Corbyn, Sheridan	Montegriffo, Sig. A.
Chapman, Amy	Moore, Mabel
Cleves, Lillian (tele.)	Mason, Charles
Callan, Joe	Morris, J. R.
De Vernon, Frank (tele.)	Nolan, Katie
Dairs, A. W.	Price, Ed. (2)
Dowling, J. J.	Phillips, Alf.
Darling, Bessie, Mgr.	Post, Lilly
Don, Laura (2)	Paine, Adele
Darcy, H. A. (2)	Pattee, C. M.
De Belleville, Fred.	Pitou, A.
Emmet, J. K.	Powell, Ed.
Eytinge, Walter	Reeves, Alex. (2)
Ellis, Sidney	Robinson, Bell
Edgar, Geo.	Robinson, Fred.
Evans, Frank	Robertson, A. B.
Fisher, Chas. (package).	Robbee, C. M.
Fisher, P. D.	Rosen, Madame
Foster, Archie	Recacoecha, Juan de
Farwell, C. L.	Robb, J. H.
Foote, Richard	Russell, John
Frobisher, Prof. J. E.	Reynolds, Victoria
Forrester, Fannie	Rogers, John R.
Freeman, Max	Semon, Harry W.
Guilford, D. C.	Skerl, Ethel
Gill, William	Stockton, Ella
Gunther, Archie	Schwartz, Alonzo
Gaylor, Chas.	Sturges, J. A.
Guy Family, Mgr.	Strang, Wm.
Gerrard, Julian	Sylvester, Henrietta
Garrett, Lillie	Sargent, H. J.
Gray, Mary	Stevens, James
Gaunt, Edward	Simpson, A. L.
Giroux, Louise	Sydney, A. W.
Hinds, John T. & Mrs. J.T	Stevens, E. A.
Havlin, J. H.	Strakosch, Maurice
Haywood, Louis(tele., 25c.)	Thomson, Marion
H. L. B.	Thornton, Chas.
Herman, H.	Tillotson, J. K.
Hutchings, Frank M.	Thorne, Mrs. C. R.
Howe, J. S.	Verona, Saidee
Haselton, Florence	Verne, Buela
Hunter, Adelaide	Venn, Miss
Ince, Jno. E.	Valentine, O. W.
Ingle, Lizzie	Vaugh, Harry
Jefferson, Joseph	Wetherell, E. J.
Johnson, Jennie	Williams, Gus (3)
Jackson, Theodore	Waldro, Lizzie
Johnson, G. W.	Williams, J. H.
Keeter, Geo. W.	Woweys, Rose
Karrington, Frank	Warde, F. B.
Kellogg, Miss F. (2)	Wheeler, May
King, Bessie	Woffington, Peg
Kennedy, M. A.	Watson, S. B.
Kimball, Miss Jennie	Wingfield, John
Levy, J. J.	West, Robt.
Le Brasse, J. O.	Wyckhoff, Frank N.
Lemburg, Prof Louis	

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Tolerance in the Pulpit.

The extraordinary attack on Charles Thorne's life, and the circumstances of his death, made recently by two orthodox clergymen of this city, must not be taken as a reflection of the views entertained by churchmen generally toward the profession. The assault was cowardly and unChristian, for Thorne is not here to defend himself, and the Bible, whose doctrines the offending divines are supposed to expound, contains the warning, "Judge not that ye be not judged." If Christian theology be true, Thorne, who lived and died consistently with his early convictions, will perhaps stand a better chance of "opening his eyes in glory"—as one of the ministers puts it—than the clerical detractors who will have to answer the grave charge of repudiating the teachings of Jesus Christ.

Let us be thankful that there are many men in the pulpit who are not Pharisees. Those of the clergy that are not dominated by prejudice manifest a strong disposition to recognize the Theatre as an institution to be encouraged. All the preaching of all the preachers in the world will not prevent people who require amusement such as is furnished only by theatrical performances from patronizing them. The Church is threatened by more dangerous enemies than actors, and if she would maintain that iron grip on society which she has held for centuries, she must show a readiness to keep abreast of the times. For this is an era of progress, tolerance and liberty. People will not shackle themselves in the rusty chains of ecclesiastical bigotry. They will reject all [illegible] contrary to sense and reason. [illegible] as we have said, the liberal thinkers [illegible] realize, and their efforts to [illegible] converts are directed ac- [illegible] Many of them eloquently up- hold the Theatre, morally administered, and we expect within a few years to see the leaders of the Church, irrespective of creed and sect, attending places of amusement and encouraging their followers to do the same.

One of the latest and best evidences of the approach of this theatrical millennium comes from Scotland. A few weeks ago the Rev. John Watt, a Presbyterian clergyman of Glasgow, preached a sermon on the stage in which the following remarks occurred: "The aim of the preacher and the aim of the actor are identical in that both desire to impress their wishes by creating, awakening and intensifying the feelings. The stage as a profession is one which ought to be spoken of respectfully, because it is one which requires higher personal qualifications than probably any other. The love of acting is natural and universal, and it should not be branded as a sinful thing, but made attractive toward worthy objects. I have never been able to appreciate the caution of some of my brethren who go and see a play while in London, and who skrink from spending a spare evening in the same way at home." These utterances, proceeding from a locality the inhabitants of which are renowned for their hard-headed puritanism, are significant in the extreme of the progressive clerical spirit that we have noted in other places.

Work for the Humane Societies.

We are at a loss to understand by what accident the sights that are described elsewhere by a MIRROR reporter, who paid a visit to the Bowery dime museums, have escaped the attention of the various humane societies of this city, whose agents are supposed to investigate all matters pertaining to the treatment of the helpless and unfortunate. These places are conducted openly, and the human monstrosities which they contain are exhibited to hundreds every day. It is somewhat singular, therefore, that the subject has not been examined into before this by those on whom the duty devolves.

The exhibition of curiosities, even of the Frank Ford order, is admissible enough; but the line should be drawn at such piteous shows of disease and deformity as may be seen in some of the Bowery museums. What pleasure a spectator can derive from the jibbering and puling of idiots or the unhealthy corpulence of women is beyond our comprehension; but pleasure or no pleasure, these poor creatures, who are unable to take care of themselves, are entitled to protection. Instead of sitting on platforms for tedious hours to be laughed at by vulgar curiosity-seekers, they should be sent to asylums where they will receive proper treatment. It is shocking to reflect that the masses of our civilized citizens are deficient in sentiment compared to the rude people of former ages, who believed that the witless were the favored of God, and had a just claim to shelter, food and assistance from everybody. In this progressive Nineteenth century of ours things are changed. Societies prevent children from earning their subsistence in the harmless profession of the stage, while they permit men to coin money by exposing the misfortunes of others to public gaze.

Those having authority should at once take steps to remove the idiots, the children and the deformed from the dime museums, where they now are, and bestow them properly in the places of refuge that are provided for them. A single visit to the cheap amusement resorts of the Bowery will confirm all that our reporter describes. One day's work would suffice to correct the evils that now exist.

Some Particulars Wanted.

Two years ago a Mr. Gill started up an interest in a Memorial to Edgar Allen Poe, the outgrowth of which was a benefit at the Madison Square Theatre in which Edwin Booth appeared. The result was a very respectable sum of money. Part of this was lost by the failure of a society benefit at the Academy. Since that event we have heard nothing of the Memorial or of Mr. Gill.

The object of the benefit was a good one; but we saw no reason why actors, and not literary people, should help to erect a testimonial to the poet's genius. However, our objections gave way somewhat when it was made known that Poe's parents were Thespians. What we, in common with the professionals who volunteered to play for the Memorial, want to know now is, where are the proceeds of Booth's benefit, where is Mr. Gill and what has become of the Memorial!? A year has elapsed since either of these matters have been spoken of in the papers, and we should like to be accommodated with some particulars.

Fitting Parts to Actors.

There is a great change come over the actor's art of late years, whether for the better or the worse is a matter of opinion; but certain it is that the Proteus-power of personation, the abnegation of individuality that used to be the end and aim of every actor's ambition, is a thing of the past, save in rare and isolated instances; and, when it does occur, it is not valued as it used to be.

In the old days of stock companies and short runs, actors were expected to fit themselves to the parts; now the parts are fitted to the actors. An artist is measured for his character as for his coat, and the success of a play chiefly depends upon the apt and cunning selection of the proper people to be fitted with parts so that their own peculiar characteristics may be made available and the play be invested with a factitious life resulting not so much from any clever choice of character such as marks the work of gone-by dramatists, but rather a deft handling of the personal peculiarities of of the men and women upon whom he has to experiment, and upon whose efforts the success of the piece depends. For instance, if the leading part in the drama be of the same texture as the leading man who is to play it, good. He will play it for all that it is worth, not by reason of any power of apt personation, but merely because he is playing his very self, and his stage experience enables him to do it with ease and grace; and so it is with the rest of the cast. Hence a play may be a brilliant success in London or Paris and a flat failure in New York, simply because the London or Paris actors were measured for their parts, and the New Yorkers had to fit themselves to the cast-off garments as best they might. Sometimes, as in the present case of The Silver King at Wallack's, the man on this side equals or surpasses the man on the other side, and therefore the play succeeds in both places; but for the most part it is not so, and the play suffers accordingly.

It is a subject that will bear argument whether, on the whole, looking at things from the point of view of the public weal, the art is not benefited by the modern system; and we believe that, as far as the first production of the play, the effect will probably be better than on the old plan; but for all subsequent performances the chances are wofully against success. It is impossible that plays can hold the stage if projected on the tailor's measure principle. Cast-off garments seldom fit neatly, even if made by Poole in London or Bell in New York, and, on the whole, we may count on better work from the man that writes a play according to his own inspiration and experience than from him who works by line and scale to fit customers.

The Future of Booth's Theatre.

About this time every year a great deal is said in the papers regarding the future of Booth's Theatre. These statements are usually of a very conflicting character, and in the past have invariably shot wide of the truth. This season the reports are current again. First it was stated in the gravest manner that Booth's had been sold by the Ames estate to James Fish, who intends converting the building into a dry-goods store. It now transpires that the actual sale has not been effected, and the property has not, up to the present time at least, been transferred by the owners to the reputed purchaser. Manager Stetson is in a state of uncertainty respecting the lease of the house, for it has ever been the curious policy of the proprietors to keep tenants on the anxious seat until the last moment.

There is a movement on foot, in case the theatre should be sold to Mr. Fish and its existence as a home of the drama consequently threatened, to buy the property and place it at the disposal of its originator, Edwin Booth. A large number of wealthy citizens are agitating the matter, and if things happen as expected there is no doubt the plan will be carried out. The idea is to recompense Mr. Booth for the efforts he put forth to establish a legitimate theatre in New York and to testify public appreciation of his labors as actor and manager. They believe that a theatre here conducted by Mr. Booth in a similar manner to the London Lyceum, which has England's representative Shakespearean actor at its head, would be a most desirable institution.

While the scheme is a splendid one, and the sentiment which originated it is most flattering to Edwin Booth, we are certain that it will not meet with his co-operation. He told us not longer ago than last season that he would never, on any account, enter the field of management again. It has no glamor for him—his unlucky experience at Booth's some years ago rubbed off all the gilt edge. He prefers to go on fulfilling his duties as an actor while he remains a public man. Undoubtedly he would value the magnificent compliment at its true worth; but there is not the slightest probability that he would do aught else than decline the offer with heartfelt thanks.

Personal.

WILTON.—Ellie Wilton is appearing this week with John A. Stevens' Passion's Slave company in Philadelphia. Lester Wallack has forbidden her to appear in Impulse at the Boston Museum. Manager Field made her a flattering offer to create a part in the play. A portrait of the lady appears above.

PARKER.—Frank H. Parker, the able dramatic editor of the Boston *Sunday Budget*, was in town Monday.

BOUCICAULT.—Boucicault has rewritten the last act of The Amadan, and in New York will play O'Leary instead of Colley.

MAY.—Alice May, a London actress of ability, is in the city. She has made her greatest successes in light opera and buriesque.

RICKABY.—Manager John Rickaby was laid up sick in Louisville last week while One of the Finest was doing some of the river towns.

WARD.—John F. Ward will star in an Irish drama next season. Much of the time is already filled, the play has been accepted and the company partly organized.

MURDOCH.—James E. Murdoch gave a Reading at Farwell Hall, Chicago, last Thursday. The large hall was packed and the veteran was given an enthusiastic reception.

NOAH.—Kate Noah, recently with a Madison Square company, is stopping in Chicago for a rest. Her views on one-night stands and Hazel Kirking are not flattering.

TROUBADOURS.—Charles Crouse, business manager of Salsbury's Troubadours, has just closed an engagement for the appearance of his party at the Standard Theatre in April.

BARRETT.—During his recent engagement at the National Capital, Lawrence Barrett bought some real estate on Connecticut avenue, near the British Legation. He intends to build soon.

PARSONS.—The parsons are out on their lecturing tours. Nor do they hesitate to enter the profane precincts of the opera houses when the worldly-minded consent to pay a dollar a head to follow after.

SPENCER.—Lillian Spencer plays in The Creole week of 19th in Chicago. Her tour in the Southwest as far as Texas has been very flattering in artistic and financial results—far exceeding expectations.

PALMER.—It is rumored that A. M. Palmer has bought the property on the northeast corner of Broadway and Forty-fourth street, where he intends to build a theatre shortly in conjunction with Sheridan Shook.

FLOOD.—Lawrence Barrett has sent the *Herald* $100 for the Ohio flood sufferers, and suggests that all contributions from the profession be acknowledged separately, under the heading of "Actors' Offerings."

GARFIELD.—H. A. Garfield, a son of the late President, is second tenor of the Williams College Glee Club, an organization that gives occasional public entertainments in the larger cities of the Middle and Eastern States.

PIXLEY.—Special trains were run from Nashville to Columbia and Murfreesboro, Tenn., last Friday and Saturday nights, to accommodate the admirers of M'liss, as Miss Pixley does not appear in Tennessee's Capital this season.

WILLOUGHBY.—Mrs. Digby Willoughby, who visited New York during the early part of the season, is now playing an English provincial engagement, jointly starring with Herman Vezin in The Cynic. She does the part of Daisy Brent.

EYRE.—The part of Captain Skinner, in The Silver King, now played by Mr. Kelcey, will be assumed by Gerald Eyre in San Francisco. He has been especially engaged for the tour. Mr. Eyre became a favorite when he visited California two years ago.

STARR.—The Quaker City admirers of Hattie Starr presented her with a gold medal the other day. The lady had, at short notice, taken the part of Rene, in the opera of Donna Juanita, at the Philadelphia Lyceum. Jennie Winston had been taken suddenly ill.

MATHER.—There was much disappointment in Brooklyn at the non-appearance of Margaret Mather this week. The indications all pointed toward a brilliant engagement. If Providence permits, the star will play in Providence, R. I., next week. She is at present passing a hopeful convalescence in Boston.

CLANCEY.—Laura G. Clancey has declined an offer to play the leading part in a new piece at the California Theatre. She is still in Ventura County, California; but she will return East by steamer in May, so she writes.

VENN.—Topsy Venn has been, or is about to be, married to a Mr. E. J. Cornell, or Connell, of New Bedford, Mass., when she will hire Furnished Rooms of her own. The groom is said to be, in the coarser English, "well fixed."

BRANCH.—Spies and Smart have opened a branch-office of their agency in St. Louis, and John T. Smith and Co. will be in charge. They have fitted up elegant offices, and will transact business in both places on the same excellent principles.

LOSEE.—Frank Losee, leading man of the Marion Elmore company, has accepted an offer from Mr. Mallory to play leading business in the forthcoming production of Fred Marsden's new play. During the Summer Mr. Losee will probably play the leading business with Roland Reed.

PAULDING.—Among the *Herald's* mistakes last week was the statement that Fred Paulding is to replace Edwin Arden as Herbert in Young Mrs. Winthrop. Mr. Paulding was offered the part to play on the road next season; but not wishing to travel, he declined it.

ARDEN.—Edwin Arden was married a few days ago, at the Little Church Around the Corner, to Agnes Keene, daughter of T. W. Keene. Mr. Keene was unable to be present at the ceremony on account of a delay in reaching the city. Mr. Arden plays Herbert in Young Mrs. Winthrop.

GODFREY.—Carrie Godfrey, one of the prime donne of the Gorman Opera company, has resigned from that organization, and is in the city. This is Miss Godfrey's first season in America, and she has met with quite a warm reception. She received her first instruction from Fred Lyster in Australia.

MORTIMER.—Gustave Mortimer, manager of Roland Reed's Cheek company, has been in the city since Sunday last, on the lookout for a leading man who is an unmistakable Mascotte. He thinks that Frank Losee is one, but regrets that that gentleman's hair is not red. Losee says he hasn't enough of any kind to affect business.

RYE.—Joseph Brooks received a telegram from his partner, J. B. Dickson, at St. Louis, on Monday, conveying the gratifying intelligence that The Romany Rye opened in that city at the Grand Opera House on Sunday night to a fraction over $1,600. Mr. Brooks says the Rye is the greatest success of his managerial experience.

KELCEY.—Herbert Kelsey will not go to California with the Wallack company. He intends remaining in town and seeking brief engagements during the Summer. By the way, Mr. Kelcey's wife, professionally known as Caroline Hill, is one of the best leading ladies of the English stage. She is also ready to accept a suitable engagement.

DONALDSON.—Thomas Donaldson, proprietor of the London Theatre, was taken ill with pneumonia, on Thursday last, and on Sunday at noon breathed his last. On Tuesday he was buried in Larchmont Cemetery, in Westchester County. He was forty-one years of age, and leaves a wife and children to mourn his sudden taking off.

HOLST.—Edward Holst, late of the Rooms for Rent company, is in the city, and has several Danish plays which he proposes to translate and adapt to the American stage. He claims this as a new field from which writers of original American dramas can draw inspiration, and he wants to be the pioneer of a crowd which he says is sure to enter it.

JARBEAU.—Our front page illustration this week is a very good likeness of that bright actress and singer, Vernona Jarbeau, who is now making a success of the part of Josepha, in Micaela, at the Standard. Miss Jarbeau is well and favorably known to the public and profession, and her name in a cast is a sure evidence that at least one part will receive the treatment it deserves at the hands of the artist.

EDGAR.—George Edgar has been engaged for a two years' tour of the United States in Shakespearean plays. The combination which is to start out next September under his name will be, it is said, the most completely equipped for the presentation of the legitimate drama of any that has ever been on the road. A large amount of capital has been put into the venture, and Maze Edwards is to be the business manager.

KING.—Wallack's company is rehearsing The Snowball, with a view to having something in readiness in case there is any drop in the business of The Silver King, which, by the way, shows very little sign of waning popularity as yet. The expenses attending its continuance are so great that less business than the house is now doing would result in a loss. Mr. Wallack is, therefore, preparing for the fall in case it should come sudd[illegible] as is frequ[illegible] case.

The Usher.

Mend him who can! *In Ushering The ladies call him, sweet.* —LOVE'S LABOR'S LOST.

Howard Crosby's remarks about the theatre, in the pulpit of his church Sunday night, have aroused more indignation than their importance warrants. This minister periodically breaks forth in attacks upon political and social institutions. He is cranky on the subject of the Sunday Blue Laws, the nude in pictorial and plastic art and the stage. The sight of an Aphrodite in a picture-store window will set him instantly at work on a sermon, and the application of an Italian boy for a chance to shine his boots on a Sabbath morning is pretty certain to call forth a letter to the press deploring the non-observance of the Seventh Day. I fear New York is too wicked for the Doctor; the quiet precincts of a rural community—New Brunswick, his native town, for instance—would suit his austere tastes better.

* * *

I am willing to devour a brace of quail every hour for thirty years if Dr. Crosby can prove that he has seen any play produced in this city since the beginning of the present season. Yet he asserts that every drama represented nowadays "hinges on a filthy intrigue." Every man that knows anything about our amusements can bear witness that that statement is unqualifiedly false. Doubtless the Doctor's denunciation was based on some of the absurd little books distributed by the American Tract Society, which paints the Theatre invariably as the vestibule of the Brothel. These little books, by the way, are as objectionable—in a different direction—as the wretched juvenile literature which Gunter is mildly trying to excoriate at the Bijou. If Dr. Crosby hasn't visited a theatre recently it is self-evident that he is not competent to speak understandingly on the subject. Therefore Dr. Crosby has no satisfactory excuse for opening his mouth to assail a popular and beneficial adjunct to man's comfort and happiness.

* * *

However, Charity in its true sense is not esteemed or practised by divines of puritanical ideas. Crosby is a great Latin and Greek scholar—one of the finest in the country, in fact—but while he has developed the linguistic inclinations of his mind, he has neglected to cultivate the softer and pleasanter mental qualities of liberality and generosity, which are far more appreciated among human beings now than the utmost proficiency in the lore of dead nations. Yet he is a good man who, like Deadeye, "means well but don't know" everything transpiring on the surface of this terrestrial sphere. Personally, he is a grim, forbidding man. His demeanor is stiff and stern to a degree; his voice is such as one would expect to hear pealing forth sentences of eternal punishment on Judgment Day; his attire is as rigorous as his nature.

* * *

In college days I remember hearing once how Crosby, who held the Chancellorship of the New York University, expelled a student who was caught ringing the janitor's bell. Although extenuating circumstances attended this terrible deed, the Chancellor refused to reinstate the erring collegian notwithstanding that all his classmates signed a petition, and each and every one volunteered to become responsible for the young man's future behavior. Crosby, while his manner inspired awe in youthful breasts, and his learning compelled respect, was never beloved or even generally liked by the students during the long period of years in which he presided over the University. I have been informed that it was this and the growing dissatisfaction of the Alumni and Faculty that caused his determination to resign not long ago. I give these particulars in order that the profession may know something about the personalty of the parson who abuses the calling by which they earn their daily bread.

* * *

Some months ago I printed a letter from Joseph Tooker, in which Rignold and Warde were asked what had become of the $200 which was subscribed toward getting a suitable stone to place over George Belmore's grave. No explanation has been sent in, although a sufficient time has elapsed for preparing so simple a matter. Surely the subscribers are entitled to better consideration if the memory of poor Belmore is not.

* * *

Dolly is a trump! She wrote a letter to a morning paper, which appeared yesterday, replying to Philip Germond's recent sermon, in which it was said that Charles Thorne's parents had assumed "the awful responsibility of launching him on a godless life." The letter, though but three "sticks" long, contains more meat than ten such discourses as Germond's boiled down to one. Some passages are too good to be lost in an ephemeral daily that is seen by few professionals, so I shall quote a few of the most striking: "It might have been worth while for the Rev. Philip Germond to consider whether he could gain anything toward the advancement of his church by his heartless and brutal allusion to a man whose widow and their little child are still in the depths of their acutest grief. Has he spoken with the dignity befitting a Christian minister? I know naught of Christianity, unless charity and mercy be part of the creed. What charity or mercy has Mr. Germond shown to the poor little unoffending child now mourning the loss of an affectionate father? Mr. Germond will ill-serve his cause by his lack of respect for the dead or his condemnation of a profession ever slow to condemn that of which its members are ignorant.

"I, among thousands, owe my bread and butter to the life that the Rev. Philip Germond calls godless. I have supported a family, and am able through it to bring up my children in the service of God, whom I also serve. But perhaps Mr. Germond's God is not the God I was taught to worship and pray to by parents who, like poor Mr. Thorne's parents, 'launched' me on the same 'godless' life. On this subject the Rev. Philip and I evidently differ. This I can say: Had I not been 'launched' on this 'godless life' I should probably have been a burden to some parish or perhaps 'launched' on what I regard as indeed a 'godless life.' What would Mr. Germond's opinion be in regard to this? * * * I have two girls at a college here. How am I to teach them not to despise me or not to be ashamed of the only means by which I can earn their maintenance? I would like to bring to young Mr. Germond's attention the fact that the great throb of humanity which Mr. Houghton's big heart gave years ago, and which spread the grand fame of 'The Little Church Around the Corner' over all the world, should be a lesson he would do well to remember as being best calculated to reform those of the 'godless life.'"

* * *

Some sensational foreign correspondent has started an absurd story about the condition of young Downing Vaux, Miss Edwina Booth's *fiancé*. He has not lost his reason and he was not "nearly asphyxiated several years ago," and he is not now in Europe. Mr. Vaux had a narrow escape from death by escaping gas a few weeks ago, and the result has slightly impaired his memory. He is now in New York. That is positively all the material out of which a ridiculous half-column story was manufactured.

* * *

If other professionals would follow Dolaro's example, we would read of fewer clerical diatribes against the stage. But there is one point in Dolly's letter which, from a business standpoint, is subject to criticism. Popular and comely comic opera prime donne may do wisely in letting on to the public that they have families; but to admit that they have children old enough to attend college, is a piece of folly unprecedented.

* * *

I hear it whispered that Fred de Belleville has accepted an offer from John Stetson to play Chateau Renaud in The Corsican Brothers, beginning next Monday night. The salary is sufficient to see him through the financial branch of his present difficulties. The lady whom he married in Chicago is also to go with the company, acting a small part. The right or wrong of the De Belleville matter entirely aside, I cannot help admiring Stetson's stalwart pluck in disregarding public opinion, as moulded by the newspapers, and securing the actor simply because he is a valuable artistic acquisition to his company.

A Victory for Aronson.

Rudolph Aronson, in response to the mandate of the Attorney-General, appeared before that functionary in Albany last week, and made such a showing of the management of the Casino that the application of the disaffected stockholders for the removal of the directors was denied. The Attorney-General informed the complainants that their relief, if any there was, lay in the courts of the country, and to secure that relief the dissatisfied stockholders have decided to appeal to those tribunals and have instructed their counsel to prepare an application for a receiver.

The papers are now being drawn up, and unless some sort of compromise can be effected they will be filed during the present week. In the meantime the Aronson Board are in charge of matters, and feel that since the refusal of the Attorney-General to entertain the complaint made to him, they have pretty firm ground on which to build their hope of the courts also deciding in their favor.

Regarding the injunction by Colonel McCaull, preventing Lillian Russell from singing at the Cosmopolitan Sunday night, and the Colonel's subsequent permission for her to sing, Mr. Hickey says that he knew it was discourteous for his programme boys to distribute bills in front of the Bijou and the Casino on Friday and Saturday evenings, and that it was done against his instructions, but that it will not happen again. Colonel McCaull said that this was his reason for getting out the injunction when he did, and if the bills had not been handed to patrons of the house as they were going in, he would have waited and only enjoined Miss Russell from singing at the Standard.

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

Esmeralda's Nine-Hundredth.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, March 7.—Modjeska opened in As You Like It, at the Opera House, Monday evening, to a large house. Her Rosalind is pronounced to be the best portrayal of the character ever seen in this city. Maurice Barrymore and W. F. Owen rendered efficient support.

At Library Hall, Esmeralda made her Pittsburg debut before a large audience, which displayed its sympathy for the hero and heroine by outbursts of hearty applause. The company is one of the best that has appeared here this season, and includes John E. Owens, Kate Denin-Wilson, Mr. and Mrs. Charles Walcot. Annie Russell and C. B. Welles.

Charles B. Welles, though still very ill, appeared in Esmeralda last evening. The nine hundredth performance of Esmeralda takes place to-night. Souvenir programmes will be given to the ladies.

William Muldoon, the wrestler, did not arrive in time for Monday night's performance at the Opera House, and Barrymore had to wrestle with one of the "hams." Gus and Charlie Frohman are in town.

The T. P. W. Rivals.

[BY TELEGRAPH TO THE MIRROR.]

YORK, Pa., March 7.—The Barlow-Wilson Minstrels appeared at the Opera House Monday night on their way North. Their performance highly pleased a house that was crowded to the doors.

Mary Anderson's Eastern Tour.

[BY TELEGRAPH TO THE MIRROR.]

HARTFORD, March 7.—The "standing-room only" sign was hung out for the first time this season on Monday evening, the attraction being Mary Anderson in Lady of Lyons. It was the largest and most brilliant audience of the Winter. Over $1,300 was taken in at the box-office at popular prices. The play has never been given in this city more satisfactorily. R. L. Downing's Claude Melnotte was a fine piece of acting.

Edouin's Bunch of Keys.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, March 7.—Willie Edouin opened Monday night at the National to a full house. A Bunch of Keys is very funny, but a little monotonous in the character of its fun. Too much hard work for results attained.

The Hess Acme Opera company opened at Ford's to a very fine house. This company is composed of thoroughly good people. Hess is much liked here.

Mrs. Augusta Foster spent Saturday and Sunday with Mrs. Lander. John McCullough passed through the city Sunday.

John Theuber, a trapeze performer, billed to appear at the Comique Monday, failed to show up, and sent a telegram announcing that he was delayed near Pittsburg by a railroad accident. The principal attraction at the Comique is the Quaker City Quartette.

Salvini at the State Capital.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, March 7.—Salvini drew a very large audience at the Leland on Monday night. He presented The Outlaw.

In spite of a disagreeable blizzard, Jeffreys Lewis, in La Belle Russe, drew a good house last night.

Cheek in the Interior.

[BY TELEGRAPH TO THE MIRROR.]

SYRACUSE, March 7.—Wieting's was packed to overflowing on Monday night. Roland Reed appeared as the cheeky Smythe. The star is simply immense, and the audience went wild over his funny business. He introduced several new songs, which were enthusiastically encored. But the piece might be much improved. Support mediocre. Advance sales indicate that McCullough will have immense houses to-night and to-morrow night.

Ths Grand was closed last night. The advance of Ada Gray has put out the finest lithographs of the season. East Lynne will be presented Friday and Saturday nights.

Langtry in the Cream City.

[BY TELEGRAPH TO THE MIRROR.]

MILWAUKEE, March 7.—Mrs. Langtry appeared before magnificent audiences on Monday and Tuesday nights. Public curiosity is satisfied. Her claims to being a beauty are admitted. On the stage her actions are automatic, and as Rosalind she was voted a complete failure. At another appearance she would not draw a corporal's guard. The support was very indifferent.

Pert little Minnie Maddern opened Monday night, in Fogg's Ferry, to a light house. She deserved a better reception. Fogg's Ferry, as a made-to-order play, does not at all suit her capabilities.

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, March 7.—McCaull's Comic Opera company gave at the Chestnut Street Opera House, Monday evening, a most spirited performance of Lecocq's Heart and Hand. The attendance was large, and the appreciation displayed decided.

At Haverly's Bartley Campbell's White Slave reappeared, and will remain for two weeks. Large audiences and liberal applause.

Youth was greeted by a goodly crowd at the Walnut. The company is excellent. Margaret Lanner, as Eve, was especially clever, and as Mrs. Walsingham Madame Majeroni did well. The company is in fact excellent, and the piece most admirably put on.

Passion's Slave, at the Arch, is the dramatic novelty of the week. The piece is most sensational in character, and possesses action and spirit. Many of the climaxes are decidedly effective. The company is more than ordinarily good.

Last night The Merry War was presented at the Arch Street Opera House by Norcross' Opera company.

It is said that Wood's Museum will close on Saturday for repairs and improvements, and will reopen on the 24th as the Athenæum and Art Gallery.

Buffalo Given the Go-by.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, March 7.—The Nilsson concert, booked for Monday night at St. James Hall, was cancelled at noon that day, the manager claiming the advance sale (nearly $1,600) insufficient to pay expenses. This action of Mr. Abbey's has brought down the wrath of the local press. It certainly was short notice, and brought many a blessing not in keeping with Lent from out-of-towners, who had put in an appearance in numbers to hear the fair Swede.

Raymond, at the Academy, probably reaped the benefit of the transaction. He gave Fresh before a full house and continued the harvest Tuesday.

At Wahle's, Ada Gray, in East Lynne, attracted a moderate audience Monday and followed suit Tuesday.

The Adelphi patrons greeted the Manchester and Jennings company with the usual bumper, standing room only obtainable on the opening night. They will have a succession of full houses for the week.

The Langtry sale, which opened Tuesday morning, has not assumed the proportions of a boom, though quite a number of seats are being disposed of.

Openings in the Garden City.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, March 7.—Rhea, in The Adventuress, at the Grand Opera House; Sam'l of Posen, at Haverly's, and Lotta, in Zip, at McVicker's, all opened to good business on Monday night. With Collier's Lights at Hooley's, and Whiteley's Hidden Hand, at the Academy, business was large. Davene's Colossal Attractions are playing a fourth Chicago engagement and drawing crowds. Hyde and Behman's company are drawing good houses at the Lyceum.

Barnes' Summer Boarders.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, March 7.—The Professor, at the Academy, and Our Summer Boarders, at the Grand, did a fine business Monday and Tuesday nights. Elliott Barnes, the author-actor, accompanies the latter party.

The prospects for McCullough's engagement at the Grand 9th and 10th are most flattering.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, March 7.—Robson and Crane opened to fair business in Two Dromios. A Leavitt attraction is drawing well at the Academy. Bertha Welby will have a good house to-night.

DENVER, March 7.—Irish Aristocracy put in a good week—$3,560. The Knights opened to nearly $600 on Monday night.

PETERSBURG, Va., March 7.—The Florences appeared in Mighty Dollar at the Academy Monday night. The house was but fair, though the fashionables of the city were out in force. The couple responded to several recalls.

SCRANTON, Pa., March 7.—John McCullough played to over $1,400 Monday night.

Miss Don's Foreign Experiences

The talented "Daughter of the Nile," Laura Don, arrived in this city on the *Bothnia* on Thursday last, after a brief trip to Europe in search of health. Yesterday, a representative of THE MIRROR called at the lady's residence and had a talk with her. Miss Don appeared to have recovered her health perfectly. Indeed, the actress, as the reporter saw her yesterday, was a vastly different person from the wan, nervous woman who left this city on Dec. 6 for a visit to Southern France.

"I am glad to get back to New York again," was her first exclamation as she held out her hand to the reporter. "And THE MIRROR; you cannot imagine what a comfort it was to me over there in France, where I received it by mail. Did I enjoy my visit? No; I cannot say that I did. You know I did not go abroad for pleasure; I went because my physicians advised it. They told me that my lungs were affected, and that nothing but the air of Nice would benefit me. Well, I think it did."

"You visited Nice during a gay season?"

"Yes, but I did not enjoy the festivities. While I was there they had what is called the Festival of Flowers. There were flowers everywhere. Why, Mr. Bigelow, an American, had a carriage which was completely covered with violets. It is a custom there, during the festival, for people to throw bouquets to each other. One day while I was sitting in a carriage the Prince of Wales, who had run over from Cannes, where he was visiting with Mr. Gladstone, threw a bouquet of lilacs at me. Of course he didn't know who I was.

"When I reached Paris, on my way to Nice, I was very ill. In fact, one day I fainted away while at the Palais Royal. They told me there that I would never come back. But as soon as I reached Nice I was better, and before a month passed my cough had left me and I had entirely recovered my spirits. I presume my physicians will feel slighted, as I disregarded their advice not to come back until May; but for business reasons I came sooner than that. Ever since my arrival I seem to have lived among tragedies. Before I left the vessel one of the passengers committed suicide. Then a day or two afterward a friend called to see me, who had met with an accident, his carriage having been broken in a collision in which he received several wounds. Then yesterday, while Harry Lee was on his way to call on me, he was thrown from his horse in front of the Hotel Brunswick. So you see I live in an atmosphere of tragedy."

"What have you to say about your future plans?"

"At present I can say little. I am now negotiating with a New York manager, who wishes to produce my Daughter of the Nile, and perhaps in three weeks' time I shall make my reappearance on the stage. Nothing is settled definitely yet. Manager Field, of the Boston Museum, wrote to me while I was at Nice, offering me an engagement. Another manager also made me a very tempting offer. So did Manager Ford, of Baltimore, and I have received offers from Milwaukee and other places. In fact, nearly every manager with whom I cancelled dates has written, telling me that he would find time for me."

"Did you indulge your artistic tastes while at Nice?"

"Very little. I made a few sketches, that was all."

"What was the chief attraction at the Paris theatres while you were there?"

"*Le Ministre.* And what do you think! Of five ladies of the company, each wears six different dresses during the play. Just imagine! Thirty dresses in one play. Then Mlle. Bernhardt was playing Fedora. It is her greatest character. What a splendid actress she is! Only to think how she has surmounted all difficulties. Three times, at the outset of her career, she failed; but she kept on, and now look at her success. I think she is the greatest emotional actress in the world. I tell you it is a great thing to force those cool-blooded French critics into praising a woman they would like to write down instead of up."

In conclusion, Miss Don stated that she would remain true to her first love, A Daughter of the Nile, and would only appear in that play.

Frederick Warde's Season.

A reporter spent Tuesday evening in Brooklyn, and in his meanderings found himself in the dressing-room of Frederick Warde, the young tragedian, now playing an engagement at the Grand Opera House in that city. Mr. Warde and his manager, John J. Collins, were loud in their praises of THE MIRROR's work on the one-night stand business, and Mr. Collins said: "I have already booked twenty-one weeks of one-night stands, and most of those have a provision in the contracts that there shall be no other entertainment in the houses for three days before or three days after our performance."

"Yes," said Mr. Warde, "the one-night stands of this country are nearly all good, but are not good enough for a performance every night. In Montgomery, Alabama, there were thirteen performances during the week we were there. Two theatres were both doing all they could to give shows, and no company made expenses out of their Montgomery engagement. I will do all I can to help THE MIRROR in its work, and will only play with such managers as will agree to the reform."

At this point Mr. Warde was called to the stage, leaving the reporter and the manager alone.

"How does Warde's second season compare with his first?" asked the reporter.

Mr. Collins replied: "Last season I had to go into my pocket every week and fish out money to pay losses. This season I have recovered every cent of those losses and still have money left from the profits. Every week this season has not shown a profit, but the most of them have. We have been working up hill all the time and will never stop as long as there is another step higher. We only played thirty-two weeks last season, but we are putting in thirty-seven this, and expect to go forty next. We have had much to contend with. As an example, we have a date in Elmira March 15. The other day I received a letter from Mr. Bardwell, the local manager, wanting to know what Mr. Warde would play, stating that Keene had just played Richard III. and McCullough would play Virginius on the 22d. I replied that my agent had some time since been instructed to bill Virginius and that we would play it. He replied that he would insist on our changing the bill. I wrote that our contract did not give him any voice in what we should play, and that we would play Virginius, and he telegraphed me to consider my contract cancelled. This is only one instance where some outside influence has been brought to bear on local managers to get them to interfere with our business and try to give us as much trouble as possible, and it will not be submitted to."

"What will you do about the Elmira date?"

"Keep my contract to advertise and play, and if Mr. Bardwell does not keep his part, which is simply to furnish the house and certain accessories, he will have to pay for it. I do not break my contracts, and I will not allow them to be broken by other people."

"When do you close?"

"May 5, at Dayton, Ohio, from whence the company, without Mr. Wade, will go direct to Hot Springs, Ark., and play ten weeks during the Summer, giving four performances each week, including one matinee. It will be known during that time as the Collins Comedy company."

"Will Mr. Warde play in New York soon?"

"I expect to play an engagement in the city next season, and both Mr. Warde and myself are anxious to get the opinion of the Metropolis on his merits."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Items: W. F. Owen, of the Modjeska co., was comedian at the Soldiers' Home last Summer while in the city. He spent most of his time looking up his many friends.—W. W. Randall, business manager of the Madison Square Hazel Kirke co. No. 1, is in the city, making arrangements for the appearance of the Kirke 8th.

COLUMBUS.

Grand Opera House (George E. Stoneburner, manager): Rhea, supported by a fine co., to large business, 1st, 2d and 3d. She appeared in Adrienne, The Adventuress, Much Ado About Nothing, and the Unequal Match. The matinee was the best of the season. On Friday evening, Dumas' play, The Adventuress, was produced for the first time in America with the following cast:

Mrs. Clarkson	Rhea
Mr. Clarkson	William Harris
Mauricean	C. A. McManus
Gerard	W. G. Reynier
Duc De Septmonts	Leo Cooper
Remonin	Owen Ferree
Guy Des Haltes	J. R. Armory
M. Calmeron	R. W. Wilson
D'Hermelines	C. C. Drew
Servant	Edwin Davies
Cominary	D. E. Norton
Catherine De Septmonts	Ugenia Lindeman
Marquise De Romieres	Ella Wren
Madame D'Hermelines	Gracie Hall
Madame Colmeron	Majorie Bonner

The story of the play is intensely interesting, hinging upon the conduct of a beautiful and immensely wealthy American woman—an octoroon—whose main object in life is to punish her enemies for the wrong done her and mother by selling them separately into slavery. This character is assumed by Rhea. The play is excellently written, full of telling points, dramatic situations, and affords plenty of chance for fine acting in all the characters. Ugenia Lindeman, as Catherine De Septmonts, shared the honors with Rhea, and Messrs. Cooper, as the Duke, and Harris, as Clarkson, did some fine work. Hazel Kirke, 9th and 10th; Hearts of Oak, 16th and 17th.

Comstock's Opera House (Theo. Comstock, manager): The Devil's Auction turned people away Feb. 26. The show consists of a pantomime, some very clever specialties and a dizzy ballet. Modjeska had a crowded house, at increased prices, 28th. She is by far the best Rosalind we have had, but her support is very tame. Curtis Press Club entertainments, 8th and 9th.

Items: Theodore Thomas will give three concerts at the Grand about May 1, if he can get a subscription of $5,000.—Will W. Randall, advance Hazel Kirker, is in town.—Joe Miller is in town, and says he has already booked a number of first-class attractions for the Grand next season.—Sell's Brothers are making active preparations for the tenting season, and will start out in about a month with a bigger show than ever.—Willis Cobb is visiting friends in the East.

XENIA.

New Opera House (J. A. Hiveling, manager): Fisk Jubilee Singers 2d to a large and well-pleased audience. Hart's Female Mastodons 21st; Rial's Uncle Tom 24d; Carrie Swain 30th.

IRONTON.

Masonic Opera House (Ellsberry and Moore, managers): Jennie Calef appeared Feb. 28 as M'liss to a crowded house; her second appearance here this season. The audience was the most enthusiastic ever gathered in the house. Miss Calef was called before the curtain after each act, and at the end of the third received a double recall. She was perfectly delighted with our new opera house and her reception, and is anxious to pay us a third visit. Her manager, Andrew Waldron, is a perfect gentleman. Only a Farmer's Daughter 5th to moderate business.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Crowded houses gazed on Collier's Lights o' London Feb. 26 and 27. Gath had a handful of people to hear him lecture 1st.

Item: We are suffering for some intelligent actors and actresses to come along.

SANDUSKY.

Biemiller's Opera House (Wm. J. Stoffel, manager): Leavitt's Minstrels played 1st to a fair audience. The entertainment was rather better than the average. The music, vocal and instrumental, was good, and the character sketches were very amusing. Booked: Jeffreys Lewis 13th; Herne's Hearts of Oak 14th; Sol Smith Russell 26th; Esmeralda 29th.

MT. VERNON.

Kirk Opera House (L. G. Hunt, manager): Foggs' Ferry co., with Carrie Stewart as Chip, came 2d to a very fine audience, but did not please very well. Although billed and registered at the hotel, Miss Stewart was not with the co. Sam P. Jack, manager of Alice Oates, was in the city Friday looking after the interests of his star. Nothing booked except Jumbo Davis April 17.

Item: Lizzie Evans, of this city, now with Milton Nobles, has been offered the star part in Fogg's Ferry for next season.

CANTON.

Opera House (Louis Schaefer, proprietor): Haverly's Minstrels Feb. 24 had a very large house. Mlle. Rhea, with her excellent co., made her second appearance in our city in An Unequal Match 26th, was greeted by the largest and most fashionable audience of the season. She is always welcome. The Gorman Opera co. 8th and 9th; Lillian Cleves 12th.

AKRON.

Academy of Music (W. G. Robinson, manager): T. W. Keene Feb. 24 in Macbeth. The advance sale was the largest ever known in this city, and hopes and expectations were wrought to a wondrous pitch, but—alas! the Macbeth we fain would look upon failed to materialize. Keene's Macbeth is a disappointment. The Lady Macbeth of Constance Hamblin was fair. The remainder of the co. was truly awful. Mlle. Rhea 27th presented Much Ado About Nothing in fine style to a packed house. The support is fine, and the performance was a really delightful one. John A. Stevens in Unknown 1st to a fair house. Leavitt's Giganteans 2d gave a fine minstrel entertainment to a fair house. Coming: Gorman Opera co. 10th; Rose Eytinge 28th.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Fred A. Parke, manager): The Catherine Lewis Opera co. opened in Olivette, Feb. 26, to a large house, and repeated the performance Tuesday evening and Wednesday matinee. On Wednesday evening Prince Conti was given its initial public performance. The piece was put upon the stage in good style, with the following cast:

Prince De Conti	Catherine Lewis
La Rose	Henri Laurent
Harpin	J. S. Greensfelder
Nicoli Van Haag	Fred Lennox
Gregoire	John E. Nash
La Terrens	T. Ricketts
Sams Vergogne	T. W. Wykoff
Landlord	R. M. Galloway
Madame Van Haag	Nellie Mortimer
Friquette	Lillie West
Angelique	Eme Lascelles
Toinon	A. Praeger

The argument of the opera runs as follows:

Act I.—Opens in a square in Paris, showing the house of Van Haag, a glover, whose wife entertains a weakness for La Rose, a Sergeant in the Prince De Conti's corps, and who himself is desirous of being in the good graces of Friquette, a florist. The Prince De Conti is a student of the College d'Harcourt. Angelique, daughter of Van Haag, loves Gregoire, the apprentice, and the opening scene is devoted to their love-making. Madame Van Haag has planned a picnic in the forest of Versailles, whither she has asked La Rose and two of his friends, and where Van Haag expects to meet Friquette. Conti, issuing from the College with his preceptor, M. Harpin, head of the Dons (a lively lot of tutors), is so enticed by the simple joy of the proposed picnic, that he determines to run away from his preceptor, and the act closes with a general movement toward the forest of Versailles. Act II.—The Forest of Versailles. The Van Haag Family enjoying their picnic. La Rose and his friends, much to Van Haag's annoyance, join them. Conti, running away, alights upon the picnic, and his aristocratic mannerisms move the party to mirth. He begins to think he is not so infallible as his tutor has assured him he is. Friquette joins the circle, and rebukes Conti for passing a slighting opinion of her. While still in amazement at his ill-success, Conti perceives his tutor, Harpin, who resorts (with his fellow-Dons) to the forests of Versailles for a little relaxation. Angelique and Gregoire, making love, are surprised by the Van Haag Family, and Conti again perceives his uselessness; but in attempting once more to pursue Friquette he stumbles against La Rose, who goads him to a duel, not knowing that Conti is his Colonel. Act III.—Another part of the forest of Versailles, where the duel between Conti and La Rose takes place, in which Conti is wounded, and the hypocrisy of Harpin is discovered. Conti now begins to gain sound common sense, and apologizing to the Van Haag Family, he endeavors to settle the various disputes raging in the household. His knowledge of the double intrigue of Gregoire and Madame Van Haag enables him to obtain their consent to the marriage of Gregoire and Angelique, and announcing himself as the Prince De Conti, he leads the regiment, and the act closes with his conversion to good sense and a general jollity. The acting and singing of Catherine Lewis and J. S. Greensfelder were the features of the performance. Miss Praeger sang charmingly, but her foreign accent greatly marred her efforts. The remainder of the cast was passable. The music of the opera is of the lighter order of music and the airs are catching and will prove popular. Not a few of them are old melodies woven anew. The dancing song in Act II is taken from The Musketeers, without any alteration of the score. Esmeralda, 5th, week; Drummer Boy, 12th, week.

Opera House (John A. Elsler, manager): The Hess Opera co. did only fairly last week. Operas given: Bohemian Girl, Chimes of Normandy, Pinafore, Maritana, Olivette, Faust, Mascotte and Fra Diavolo. Deserving of especial mention are Abbie Carrington, Miss St. Quinten, Rose Leighton, Alfred Wilkie, Henry C. Peakes and Mark Smith; Modjeska, 5th, week; Only a Farmer's Daughter, 12th, week.

Museum (P. Harris, manager): Business, as usual, large during the past week. The New Orleans Jubilee Quartette are announced for the coming week.

Coliseum: Theodore Thomas and full orchestra will be here April 30 and May 1 and 2.

Items: Annie Elsler joins the Hess Opera co.—W. C. Smythe has been tendered a benefit by the Foster Serenaders, at the Lyceum 9th.—The A. C. Rankin comb. is playing our suburban towns for the benefit of the East Liverpool striking potters.—C. B. Welles, of the Esmeralda party, arrived in the city very unwell.—Alfred Wilkie, tenor of the Hess Opera co., was laid up during the greater part of last week.—Greensfelder, late of the New York Casino, takes Harry Brown's place in Lewis Opera co.

ALTOONA.

Opera House (Marriott and Krieder, managers): Anthony and Ellis' U. T. C. played to a good house and gave a very fair performance 1st. Atkinson's Jollities failed to put in an appearance 2d. Leavitt's Minstrels 10th; return visit; Young Mrs. Winthrop, 14th; Catherine Lewis' Opera co. 17th, in Olivette.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): Madison Square co., in Young Mrs. Winthrop, to a crowded house, 2d. Some disappointment was expressed about the souvenirs, which did not come up to expectations. Baird's Minstrels, to a fair house, 3d. Performance was very much enjoyed.

ERIE.

Park Opera House (William J. Sell, manager): T. W. Keene and co., in Macbeth, Feb. 26; Atkinson's Jollities, 1st; Baird's Minstrels, 2d—all giving excellent satisfaction and playing to large business. Young Mrs. Winthrop, 8th; Roland Reed, in Cheek, 10th; Jeffreys Lewis, in La Belle Russe, 12th.

Item: F. B. Warde has been engaged to celebrate the tenth anniversary of the opening of the Park Opera House 17th. The house will be beautifully decorated, and souvenir programmes given.

MAHANOY CITY.

Opera House (C. Metz, proprietor): Our Summer Boarders Feb. 27, to crowded house. The co. and play gave immense satisfaction. Off the co. the stars, Carroll and Frew and Mary Young, shared the honors. Miss Young is well known here, having visited us once or twice before. She is talented, and is making rapid strides toward a leading place in the profession. Manager Mishler, 13th, Manager Miller, 23d, and Ada Gray April 6.

Item: Harry Vaughn, manager of Our Summer Boarders, is one of the most jovial fellows I have met on the road. His twenty-four hours' stay in town was pleasant to him and a host of his friends.

BRADFORD.

Wagner's Opera House (Wagner and Reis, proprietors): Thomas W. Keene, in Othello, Feb. 27. With one or two exceptions the support was not above the average. Young Mrs. Winthrop played to standing room only 1st. The play was elegantly put on, and the co. was above the average. This is the third attraction that has packed the house within a week.

Items: Carrie Wyatt, who has been playing with the Esmeralda co. No. 2, rejoined the Young Mrs. Winthrop comb. in this city, playing the part of Mrs. Dick Chetwyn.—Phil Simmonds, in advance of the Scanlan Friend and Foe comb., was in the city 3d.

EASTON.

Opera House (Wm. M. Shultz, manager): Feb. 19, a musical entertainment under the title of Charms, which proved anything but charming. Fannie Louise Buckingham, as Mazeppa, 22d. Bishop, in Strictly Business, 26th, to a good and delighted audience. Duprez and Benedict's Minstrels, 28th. John McCullough, in Virginius, and Barlow-Wilson Minstrels, 8th.

HARRISBURG.

Opera House (H. J. Steel, manager): Marion Elmore 1st, to large and well-pleased audience. Wilbur Opera co. in Patience 2d, to good business. Anthony and Ellis' Uncle Tom's Cabin co. to packed house, 3d; F. B. Warde, 12th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Feb. 26, Esmeralda, to one of the largest and most refined audiences of the season. All expressed themselves highly pleased. Bertha Rich, the Esmeralda, is known socially among our people as Miss Josie Hammond, and formerly resided in our city. She was well received. Spanish Students, 27th, supported by Anna Howes, Alice C. Newton, Mrs. O. T. Kimball and Arthur E. Miller, to a good sized and very appreciative audience. Signor La Cardo, magician, to good business, following three nights; Robert McWade, 10th; Young Mrs. Winthrop, 16th; W. J. Florence, 22d.

DANVILLE.

Opera House (F. C. Angle, manager): Madison Square Theatre co. in Esmeralda, Feb. 28, to well filled house. Charles Shroeder made many friends here by his straightforward manner of conducting business. Young Mrs. Winthrop billed for 15th.

Item: Over 200 visitors from neighboring towns were present on the Esmeralda night.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): We have had two new pieces presented here the past week, and, as usual, neither of them had large houses, although they both gave general satisfaction; C. B. Bishop in Strictly Business, Feb. 26, and Marion Elmore in Chispa, 28th. The Slade-Mace comb. appeared 3d to large house.

READING.

Grand Opera House (George M. Miller, manager): The World to good houses, 2d, 3d; the performance very satisfactory.

Academy of Music (John D. Mishler, manager): Tony Denier's Pantomime co. to large house, 1st; performance good. Barlow and Wilson's Minstrels, 8th.

CORRY.

Wright's Opera House (A. McFarland, manager): Haverly's New Minstrels gave a fine performance to a packed house, 2d. The orchestra is the finest ever heard in this city with a traveling party.

Item: A feature recently added to Haverly's New Minstrels is the trained dogs. They are finely educated, and bring forth round after round of applause.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor and manager): Louis F. Baum's drama, The Maid of Arran, may be a grand New York success, according to the bills, but it certainly was not a great success here. Business was only fair. The inimitable Pat Rooney with an excellent co. give a fine show. The house is closed this week, Manager Low making no efforts to keep the house open through Lent, as the city is full of strict Episcopalians. Frank Mayo appears week of 12th, taking the entire week with exception of evening of 17th (St. Patrick's Day), when Manager Hopkins, of the Comique, will occupy the house, running a double programme at his own house in conjunction with this. Wyndham Comedy co., 19th, 20th; the Florences, 30th and 31st. Sheppard's Jubilee Singers gave a fine concert, Friday, 4th, to a good house.

Providence Opera House (George Hackett, manager): Attractions at this house last week were not at high-water mark. Snyder and Grau's Opera co. gave a poor performance of Iolanthe, and have succumbed to the inevitable. Of all nightmares the farce entitled Mrs. Partington, played by Charles Fostelle and co., is the least endurable. In mercy to the readers of THE MIRROR we will say no more. This week opens with Thatcher, Primrose and West's Minstrels. Three nights and a Wednesday matinee will be none too many for them. Mary Anderson, 8th, 9th and 10th.

Theatre Comique (Hopkins and Morrow, managers): The Kempa Lady Orchestra, which created such a favorable impression at Low's last month, will appear this week. Also the Martelle Family and hosts of others. Friday Manager Hopkins takes a benefit. It will be a bumper.

Items: Manager Harris, of the Howard, Boston, and Manager Lathrop, of the Boyleston Museum, send talent for Manager Hopkins' benefit.—At the Elks' Social, Sunday, 4th, Pat Rooney and a portion of his company pleasantly entertained the large assembly. It was one of the best socials of the season.—Manager Hopkins, of the Comique, will have full charge of entertainments at Rocky Point this summer. The resort will be under different management this year, B. Buffum succeeding George Hackett.

NEWPORT.

Bulls' Opera House (Henry Bull, Jr., manager): Roland Reed delineated Cheek to a fair and appreciative audience Feb. 28. Mr. Reed took the title role very acceptably, but the support cannot be called good. Boucicault's date of 12th has been cancelled. Madison Square Theatre co. in Esmeralda, 17th.

TENNESSEE.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): The Madison Square Theatre co. in Hazel Kirke, including that sterling favorite, C. W. Couldock, appeared for three nights and Wednesday matinee of the present week, opening Feb. 26, to a very good house; business quite good remainder of engagement. Helen Bijou Heron made her first appearance here, and as Hazel Kirke made a very favorable impression. There is an indescribable charm about this character which never fails to enlist the sympathies of an audience. That charming soubrette, Ada Gilman, who was formerly of the stock company here, played Dolly Dutton in a delightful manner, and Pittacus Green was doing quite right when he chose Dolly. In fact the entire company was very good and pleased us greatly. On Thursday night the Memphis favorite, Charlotte Thompson, began an engagement, appearing in the New Jane Eyre; Friday in Miss Multon, and Saturday in the New East Lynne. She is well supported by a capable company and drew very good houses.

Greenlaw Opera House: On Wednesday Briggs' Boston Operatic Minstrels gave a performance in this house. They got in Wednesday morning, being all broke up in their route on account of the floods in Arkansas and paraded the streets and had a very good house, considering the short notice they gave, and in truth I must say it was a very good show.

NASHVILLE.

Masonic Theatre (J. O. Mibon, manager): The Madison Square co. in Hazel Kirke has been the only attraction during this week, appearing 1st, 2d and 3d, with matinee to crowded houses. Haverly's Mastodons, 7th. Rose Eytinge, 8th, 9th and 10th.

Item: Annie Pixley played M'liss at Columbia, Tenn., to the largest house of the season, 2d, and at Murfreesboro 3d, to an immense house. A special train was run from Nashville to each place, to accommodate her admirers here, as she does not appear in Nashville this season.

CHATTANOOGA.

St. James Hall (Stoops Brothers, managers): Briggs' Boston Operatic Minstrels, 2d, to a crowded house.

TEXAS.

HOUSTON.

Pillott's Opera House (J. E. Rielly, manager): Feb. 22 and 23; Milton Nobles; 23d and 24th, Rose Eytinge.

GALVESTON.

Tremont Opera House (L. E. Spencer, manager): Defossez's French Opera co. played to good business and seats fast selling for remainder of engagement. This co. is the best seen here for some time, and is one more proof of Manager Spencer's good judgment in selecting attractions for Galveston, sparing neither trouble nor expense in so doing.

FORT WORTH.

Deutcher Verein Halle. A. Horwitz, manager): Lillian Spencer and co., under management of Clavburgh and Pulsifer, played Article 47, Feb. 27, to one of the best houses of the season. The support was not the best. Miss Spencer took the part of Cora and was well received. Business in Texas has been very good. The audience was so much interested that they remained seated fifteen minutes after the last act waiting for the next act. After discovering their mistake they called Miss S. before the curtain. Haverly's Merry War co. 10th.

VIRGINIA.

PETERSBURG.

Academy of Music (John B. Ege, manager): Barlow, Wilson and co.'s Minstrels (second visit this season), to packed house. Jesse James comb., 8th; Big Four Minstrels, 9th.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): Feb. 27 and 28, John McCullough, in Virginius and The Gladiator, to fair business; 3d, Barlow and Wilson's Minstrels to large business. On the 5th, Mr. and Mrs. Florence, in The Mighty Dollar, to good business. Grand sacred concert by the St. Cecilia Society, 9th, for which Mlle. Emma Juch, Christian Fritsch and J. B. Price have been engaged; Hess' Opera co., 20th

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Nothing past week but local entertainments. Modjeska, 12th; Catherine Lewis Opera co., 15th; Kate Claxton, 16th and 17th.

Academy of Music (Charley Shay, manager): Female Minstrels this week to fair business.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The Tourists Feb. 25, 26, 27 and 28, did a moderate business. Mr. Mestayer was under the weather and appeared but once. His charming wife, Theresa Vaughn, was as bright and charming as ever. Adams' Humpty-Dumpty co., 1st, 2d, 3d, attracted fair crowds. Adams proves himself the king of clowns. The Spanish family of musicians, and Leslie Brothers are an interesting feature. Frank I. Frayne, 8th, 9th, 10th.

Academy of Music (Harry Deakin, manager): J. A. Simon and co. presented a very crude piece, entitled, Solomon Isaacs, Feb. 24, 25; very poorly in imitation of Curtis as Sam'l. They returned 1st, 2d, 3d, giving Ticket-of-Leave Man, Too Late, Long Strike and Female Detective to fair audiences. The co. is very weak, and cannot render the pieces in a proper manner. Leavitt's Star Specialty co., 9th, 10th; Calender's Minstrels, 12th; 13th, 14th; Mr. and Mrs. Frank Chanfrau, 15th, 16th, 17th, 18th.

Slensby's Vaudeville: Still attracting good houses. The programme of the week consisted of Leopold and Wentworth, Nettie Weston, Al Christie and Carrie Ward, John and James Russell, Mlle. Charest, John Byrne, Mason and Rolston. The Lester Howard comb., 5th, week; May Fisk's Blondes, 12th, week. First ventures in playing combinations, Manager Slensby's intentions are to secure a good stock co. and give burlesques of popular pieces—*a la* Tony Pastor. The place is now lighted by electricity and presents a very inviting appearance.

Items: Jacob Litt, treasurer of the Grand Opera House, has leased Schlitz's Park, for the purpose of a summer garden theatre, intending to place the first-class travelling companies there during June, July and August. It will, no doubt, prove a paying venture, as the hall is properly arranged for theatrical purposes, having a large stage, and with additional scenery, will make an excellent showing. The auditorium is conveniently adapted for open-air entertainments, and the park proper most beautifully laid out, making everything enjoyable.—John Gilbert Donohue, injured in the Newhall House fire, has instituted proceedings for damages to the extent of $20,500 against C. D. Nash, president of the stock company.—Richard Reed, so severely injured by the gas explosion at the Grand Opera House, has recovered. He goes as advance advertising agent for Burr Robbins' Circus.

RACINE.

Blake Opera House (J. M. Wood, manager): C. H. Adams' Humpty Dumpty Feb. 28 to crowded house. The Chicago Church Choir Opera co. played a return engagement 1st and 2d, producing Patience and Pinafore, to good business. The troupe is an excellent one, and the singing was most artistic. The principal artists are Jeanie Herrick, Mae Laws St. John, Louise Phillips, C. H. Clark, Chas T. Barnes, Samuel Kayser, W. Norcross, O. W. Kyle and William Wolff. Minnie Maddern 9th, and Rhea 22d.

MADISON.

Opera House (George Burroughs, proprietor): Mestayer's Tourists came 2d to a large and highly pleased audience. We found Mr. Mestayer to be a very agreeable gentleman, and are pleased to record the fact that he has recovered his health.

JANESVILLE.

Myers' Opera House (C. E. Mosely, manager): Mestayer's Tourists, to large house, 1st., giving the best of satisfaction. Booked: Newell and Lewis' Muldoon's Picnic, 10th, 12th; Pathfinders, 23d; Jeffreys Lewis, 27th.

Item: Quite a number of Burr Robbins' animals have been sent to Chicago to appear in the Black Venus at Haverly's. Mr. Robbins will put on the largest road show he has ever had this season. Mr. D. W. Watts, formerly with Forepaugh, goes as assistant manager.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): Whitley's Dramatic co. came Feb. 27 for week, giving satisfaction to good houses. They opened in Jane Eyre; 28th, Sea of Ice; 1st, Desperate Straits (a new play by an Iowa man); 2d, Blow for Blow; 3d—matinee, A Child of the People; evening, Two Orphans. Ida Lewis is the star.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Joseph Murphy came Feb. 27, 28 and 1st, in Kerry Gow and Shaun Rhue. An extra matinee was given 28th, which was attended by over 1,700 people. The engagement was the most successful one Mr. Murphy has played here. The Professor, with W. H. Gillette and the Madison Square co., 2d and 3d, drew good houses. Everybody was pleased with Gillette's comedy, and the excellent acting of the star and Belle Jackson. Professor Richardson's Art entertainment, 5th, 6th and 7th; Our Summer Boarders, 8th, 9th and 10th

Items; J. C. Conner, late manager of the Royal, takes Professor Richardson out on a tour of the principal cities and towns of Canada, after his engagement at the Grand.—W. G. Davis, business manager for Joseph Murphy, is a resident of this city, and was to have had the management of the Royal next season. Mr. Davis will officiate if the house is rebuilt.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBOTT OPERA CO.: Fort Dodge, Ia., 8; Des Moines, 9, 10; Sioux City, 12, 13; Omaha, Neb., 14; St. Joe, Mo., 15; Atchison, Kan., 16; Leavenworth, 17; Kansas City, Mo., 19, 20, 21; Fort Scott, Kan., 22; Dallas, Tex, 23, 24; Houston, 26, 27; Galveston, 28, 29, 30, 31; San Antonio, April 2, 3, 4; Austin, 5, 6, 7.

ADA GRAY: Rochester, 7, 8; Syracuse, 9, 10; Albany, 12, 13; Troy, 14, 15; Williamsburg, 19, week.

ANNIE PIXLEY (M'liss): Decatur, Ill., 8; Lincoln, 9; Springfield, 10; St. Louis, 12, week; Cleveland, 19, week; N. Y. City, 26, two weeks.

ACME OPERA CO.: Washington, 5, week; Baltimore, 12, week; Norfolk, Va., 19, 20; Richmond, 21, 22, 23; Wilmington, N. C., 24; Charleston, 26, 27, 28, 29; Savannah, 30, 31.

ADAMS' HUMPTY DUMPTY CO.: Waterloo, Ia., 27; Cedar Rapids, 13; Des Moines, 14; Rock Island, Ill., 15; Moline, 16; Clinton, Ia., 17.

ALDRICH AND PARSLOE (My Partner): Defiance, 8; Toledo, 9, 10; Grand Rapids, Mich., 12; E. Saginaw, 13; Bay City, 14; Detroit, 15, 16, 17; Port Huron, 19; London, Ont., 20; Hamilton, 21; Toronto, 22, 23, 24; Philadelphia (Arch), 26, week.

ATKINSON'S JOLLITIES: Decatur, Ill., 10.

ALICE OATES: Delaware, O., 8; Mansfield, 10; Bellefontaine, 12; Springfield, 13; Dayton, 14; Richmond, Ind., 15; Hamilton, O., 16; Cincinnati, 19, week.

ANTHONY AND ELLIS' U. T. C.: Washington, 12, week.

ATKINSON'S JOLLITIES NO. 2: Norwalk, Ct., 8; Stamford, 9; Bridgeport, 10.

ALF BURNETT: Warrensburg, Mo., 9; Independence, 10.

BARTLEY CAMPBELL'S WHITE SLAVE NO. 1: Philadelphia (Haverly's), 5, two weeks.

BARTON OPERA CO. (Iolanthe): N. Y. City, 5, week.

BARTLEY CAMPBELL'S SIBERIA: N. Y. City (Haverly's), Feb. 26, six weeks; Chicago, April 9.

BAKER AND FARSON: St. Louis, 5, week; Kansas City, Mo., 12, 13; St. Joseph, 14; Leavenworth, Kan., 15; Lawrence, 16; Topeka, 17; Ottawa, 19, 20; Burlingame, 21; Osage, 22; Emporia, 23; Junction City, 24; Denver, Col., 26, week.

BOSTON IDEAL OPERA CO.. Hartford, Ct., 9, 10; Boston, 19, week.

BERTHA WELBY: Cleveland, 8, 9, 10.

BOUCICAULT: Boston, this week; N. Y. City (Manhattan), March 26.

BUFFALO BILL: Lewiston, Me., 8; Portland, 9; Newburyport, Mass., 10; Portsmouth, N. H., 12; Gloucester, Mass., 13; Salem, 14, lapse.

BOSTON IDEAL U. T. C.: Worcester, Mass., 9, 10.

BOSTON THEATRE CO. (White Slave): Taunton, Mass., 8; Brockton, 9.

BEN MAGINLEY: Brooklyn, 5, week.

BRIGGS' MINSTRELS: Frankfort, Ky., 8; Lexington, 9; Paris, 10; Madison, Ind., 12; Seymour, 13; Kokomo, 14; Peru, Ill., 15; Rochester, 16; Kankakee, 17.

BAIRD'S MINSTRELS: Salamanca, N. Y., 10; Olean, 12; Bolivar, 13; Bradford, Pa., 14.

BARLOW-WILSON MINSTRELS: Lancaster, Pa., 8; Easton, 9; Wilkesbarre, 10; Scranton, 12; Binghamton, N. Y., 13; Utica, 14; Troy, 15; Albany, 16, 17.

BARNEY MCAULEY: New Orleans, 5, week; Lake Charles, 12; Houston, 13, 14; Galveston, 15, 16, 17.

BOSTON JUV. OPERA CO.: Lafayette, Ind., 9, 10.

BARRY AND FAY (Irish Aristocracy): Pueblo, 8, 9; Colorado Springs, 10; Lincoln, Neb., 12; St. Joe, Mo., 13; Topeka, Kas., 14.

BAUM'S MAID OF ARRAN CO.: New Britain, Ct., 8.

BIG FOUR MINSTRELS: Philadelphia (Grand Central), Feb. 26, two weeks; Baltimore, March 12, week; Washington, 19, week; Pittsburg, 26, week.

BLAISDELL, HUNTLEY AND BROWN'S TALE OF ENCHANTMENT COMB.: Galveston, Tex., 7, 8, 9, 10; San Antonio, 12, 13; Austin, 14, 15, 16.

CALLENDER'S NEW COLORED MINSTRELS (Charles Callender, mgr.): E. Saginaw, Mich., 8; Muskegon, 9; Grand Rapids, 10; Milwaukee, 12, 13; St. Paul, 14; Stillwater, 15; Minneapolis, 16, 17.

CHANFRAUS: Keokuk, Ia., 8, 9, lapse; Milwaukee, 15, 16, 17, 18.

COLLIER'S LIGHTS O' LONDON A: Chicago, 5, two weeks; Washington, 19, week; Baltimore, 26, week; Brooklyn, April 9, week.

COLLIER'S LIGHTS O' LONDON NO. 1: Jersey City, 5, week; Bridgeport, Ct., 12, 13; Hartford, 14, 15; Springfield, Mass., 16, 17; New Haven, 19, week.

CATHERINE LEWIS OPERA CO.: Cincinnati, 5, week; Philadelphia, 12, two weeks; N. Y. City, 26, six weeks

CHARLOTTE THOMPSON: Murfreesboro, Tenn., 8; Hopkinsville, Ky., 9; Paducah, 10; Cairo, Ill., 12; Evansville, Ind., 13; Vincennes, 14; Louisville, 15, 16, 17.

C. B. BISHOP (Strictly Business): Montreal, 5, week; Ottawa, 12, 13.

C. A. GARDNER'S KARL CO.: Moberly, Mo., 8; Booneville, 9; Sedalia, 10; Lexington, 12; Carrollton, 13; Chillicothe, 14; Cameron, 15; St. Joseph, 16, 17; Atchison, Kas., 19; Leavenworth, 20; Lawrence, 22; Topeka, 23, 24.

CARRIE SWAIN (Mat the Romp): Baltimore, 5, week; Philadelphia, 12, week; Washington, 19, week.

C. L. DAVIS: Kokomo, Ind., 10.

CORSICAN BROTHERS CO. (Stetson's): New York City, 5, week; Baltimoore, 12, week.

CLAIRE SCOTT: Atchison, Kas., 7, 8; Nebraska City, 9, 10.

CHARLES FOSTELLE (Mrs. Partington): Leominster, Mass., 8; Waltham, 9; Biddeford, Me., 10.

CASTLE'S CELEBRITIES: Detroit, 12, week.

DEN THOMPSON: Boston, 5, three weeks; Providence, 26, 27, 28.

DAVENE'S ATTRACTIONS: Chicago, 5, week; Louisville, 12, week; Toledo, 19, 20; Adrian, Mich., 21; Detroit, 22, 23, 24; Rochester, 26, 27, 28; Troy, 29, 30, 31; N. Y. City, April 2, week.

DUPREZ AND BENEDICT'S MINSTRELS: Auburn, N. Y., 12.

DEVIL'S AUCTION CO.: Cincinnati, 5, week.

DEFOSSEZ FRENCH OPERA CO.: Austin, Tex., 7, 8; Brenham, 9; Houston, 10, 11, 12; Galveston, 13, 14; thence to Mexico for two months.

DRAPER'S DOUBLE U. T. C. CO.: New York City, 12, week.

DENIER'S H. D. CO.: Elmira, N. Y., 9; Ithaca, 12.

FRANK MAYO: Troy, 8, 9, 10; Providence, 12, 13, 14, 15, 16; Harlem (Mount Morris), 19 week.

F. B. WARDE: Brooklyn, 5, week; Harrisburg, 12; Newark, N. J., 13; Shamokin, Pa., 14; Elmira, N. Y. 15; Hornellsville, 16; Erie, Pa., 17.

FRAULEIN GALLMEYER: N. Y. City (Thalia), 26, two weeks.

FRANK I. FRAYNE: Milwaukee, 9, 10; Chicago, 12, week; St. Louis, 19, week; Jackson, Mich., 26.

FRANK EVANS' CO.: Philadelphia, 5, week.

FLORENCES: Richmond, Va., 8, 9, 10; Philadelphia, 12, week; lapse; New Haven, 26; Hartford, 28; Providence, 29, 30, 31; Boston, April 2, two weeks.

FORD'S OPERA CO.: Charleston, S. C., 8, 9, 10, Savannah, 12, 13, 14; Augusta, 15; Atlanta, 16, 17.

FAY TEMPLETON OPERA CO.: Atchison, Kas., 5, 8; Topeka, 9, 10; Hannibal, Mo., 12, 13; Quincy, Ill., 14, 15; Peoria, 16, 17; Kalamazoo, Mich., 19.

FRANK MORDAUNT (Old Shipmates): N. Y. City (Cosmopolitan), Feb. 26, two weeks; Brooklyn, 12, week.

GEORGE S. KNIGHT: Kansas City, Mo., 8, 9, 10; St. Louis, 12, week; Chicago, 19, two weeks.

GOODWIN AND THORNE'S BLACK FLAG: Cincinnati, March 5, week; N. Y. City, 12, week.

GUS WILLIAMS (One of the Finest): St. Louis, 5, week.

GEISTINGER: Omaha, Neb., 9, 10; Des Moines, Ia., 12, 13; Davenport, 14, 15; Rock Island, 16, 17.

GIRARD TROUPE: Baltimore (Monumental), 5, week.

HERNE'S HEARTS OF OAK: Detroit, Mich., 8, 9, 10; Toledo, O. 12, 13; Sandusky, 14; Springfield, 15; Columbus, 16, 17; Wheeling, W. Va., 19, 20; Zanesville, O., 21; Akron, 23; Youngstown, 24; Cleveland, 26, week.

HAVERLY'S MASTODONS: Memphis, Tenn., 8, 9, 10; New Orleans, 12, week; Mobile, 19; Montgomery, 20; Selma, 21; Rome, 22; Atlanta, 23, 24.

HAVERLY'S NEW MINSTRELS, Ithaca, N. Y., 8.

HYDE AND BEHMAN VARIETY CO.: Chicago, 5, week; lapse; Pittsburg, 19, week; Washington, 26, week; N. Y. City (London), April 2, two weeks.

HERRMANN: Nashville, 12, 13; Memphis, 14, 15, 16.

HARRISONS (Alice and Louis): Salt Lake, 8, 9, 10; San Francisco, 12, three weeks.

HAVERLY'S MERRY WAR CO.: Dallas, Tex., 8, 9; Fort Worth, 10.

HELEN BANCROFT: Harlem (Mt. Morris), 5, week; Easton, Pa., 12; Trenton, N. J., 13; Wilmington, Del., 15; Paterson, N. J., 16, 17; Holy Week, rest.

HANLONS: Fall River, 7, 8; Springfield, 9, 10; Jersey City, 12, 13, 14; Newark, 15, 16, 17; Williamsburg, 19, week; N. Y. City, 26, week.

HUNDRED WIVES CO.: N. Y. City, 5, week; Baltimore, 12, week; Philadelphia, 19, week.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Lincoln, Neb., 8; St. Joseph, Mo., 9, 10; Topeka, Kan., 12, 13; Lawrence, 14; Atchison, 15; Leavenworth, 16.

HARRY MEREDITH (Ranch 10): Williamsburg, N. Y., 5, week.

HER ATONEMENT (Emily Rigl): Brooklyn (Haverly's), 5, week.

HOWORTH'S HIBERNICA: Rushville, Ind., 8; Connersville, 9; Cambridge City, 10; Knightsville, 12; Greencastle, 13; Brazil,

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It is particularly requested that those who visit the theatre during the run of
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will favor the management by being in their seats early, as the curtain will rise at A QUARTER BEFORE EIGHT O'CLOCK. It is necessary to a complete understanding of the plot that the whole of the first act should be witnessed.

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Miss Emma Lake,	Mlle. Adelaide Palomini,
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Charles Nelson,	William O'Dale Stevens,
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Box office now open. Admission, 50 cents; balcony reserved, $1; orchestra, $1.50.
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The Decision in the De Belleville Case.

While THE MIRROR does not traffic in scandals, and carefully avoids the details of divorce cases and the like which are eagerly sought after by some journals, it nevertheless has no objection to opening its columns for the purpose of discussing the merits or demerits of such litigations providing the subject is treated with a proper end in view. For this reason we are glad to give space to the following communication, which was handed us yesterday for publication by an eminent lawyer of this city, who has watched the De Belleville case with interest, and—we are assured—with impartiality. Coming at the present moment we are certain his able statement of the case as it appears to him will be read with a good deal of interest.

Editor New York Mirror:

The learned Judge characterized De Belleville's affidavit as "most disgraceful." If by that term he meant to imply that the statements it contained were untrue, the term is inappropriate. He should have stigmatized it as false. But as the affidavit, which disclosed in detail the antecedent history of the plaintiff, was not in these particulars contradicted, and as there was no evidence offered to the court that De Belleville was unworthy of belief, he had judicially no right to disbelieve them. It must therefore be assumed that the Judge meant that it was disgraceful in the defendant to make such a disclosure.

Was it disgraceful? It would have been if the disclosures were made by the defendant without provocation or cause, and for the sole purpose of injuring a woman's reputation. It then becomes necessary to ascertain, before passing such a harsh judgment, whether it was not absolutely necessary for the defendant, as a legal defense to the motion, to narrate the story of his relations with the plaintiff.

In opening her narrative, the plaintiff alleges that the defendant took her from a "misses' boarding-school;" and, without asserting it, she implies that no relations existed between them until the first of January, 1880, on which day she claims to have been married to the defendant. If this was the case, she was entitled on her application for alimony to the most favorable consideration, and the defendant deserved the severest punishment. These statements, too, having been published broadcast through the press, tended to engender a most bitter prejudice against the defendant. If not true, was it not the legal duty of the defendant to disprove them?

To have simply denied, without setting forth all the circumstances tending to establish such denial, would not only have been futile but disgraceful. And what the defendant did was clearly and without reservation to set forth the facts which tended to show that these allegations of the plaintiff were absolutely and wilfully false. Being necessarily pertinent to the issue presented by the plaintiff herself, how can they in justice be denounced as disgraceful? Was the defendant to lie idly by and submit to such unjust and unfounded imputations if he had it in his power to refute them?

Again, if the defendant, after living with the plaintiff for years, separated from her from a mere whim, because he became fascinated with some other face, he would be entitled to no consideration. The plaintiff in her narrative in court intimated that this was the case. The defendant here again only made reply to the declarations of the plaintiff in that respect; and if in doing so he discloses acts of alleged misconduct on the part of the plaintiff while living with him, as he claims, only ostensibly as his wife, this was done because it was necessary to justify his leaving her. This case in that respect is not different from that of a husband, whose marriage is conceded, who in answer to a divorce proceeding on the part of the wife sets up recriminating charges, and while the details elaborated in the defendant's affidavit are disgusting, it was not disgraceful in him to set them up, for the reason that he was required to do so in the effort to maintain his legal defense. But his defense in that respect disclosed no more disgusting facts than are contained in many cases of divorce that are contested in courts of law.

While the Judge in deciding the alimony motion in favor of the plaintiff found that a marriage was contracted between the parties, he repudiated the allegation on the part of the defendant that at the time plaintiff alleges such marriage was contracted, he, the defendant, was in fact married to a Mrs. Josephs in London. Had he found that the defendant had, previously to the alleged marriage with the plaintiff, been married to said Mrs. Josephs, he would have been obliged to decide the motion against the plaintiff for the reason that no matter how much plaintiff was deceived, in law the defendant was incapable of marrying the plaintiff. Now, the proof of the defendant's prior marriage was as good, if not better, than the evidence of plaintiff's marriage with the defendant. Let us see: In either case no other evidence is furnished than that of the parties themselves. The plaintiff, without disclosing her maiden name or the name under which she was married, swore that on the first of January, 1880, at Mack's Hotel, Geelong, a suburb of Melbourne, Australia, she was married to the defendant. And while the laws of Australia expressly provide that no marriage shall be legal or binding which is not performed by a minister duly licensed, in the presence of two witnesses, duly registered in the Register's office, and of which intended marriage previous notice has been given, no proof was furnished to the Court by the plaintiff that any of these requirements had been complied with.

The defendant's marriage with Mrs. Josephs, as in the case of the plaintiff, is sworn to only by the defendant. But he testified that his marriage was performed at the Bow Street Registry office in London, in the presence of witnesses, and that an entry was made in the registry, of which he subsequently obtained a copy, and he showed further the places where for years he lived with said Mrs. Josephs as his wife.

If the evidence furnished by the defendant of his marriage with Mrs. Josephs was insufficient to establish that marriage, on the same principle it would seem that the evidence of plaintiff's marriage with the defendant was also insufficient. If that be so, the plaintiff should have failed. But if it be held that the plaintiff's evidence of her marriage with the defendant is sufficient, then again, on the same principle, the defendant's evidence of his marriage with Mrs. Josephs was sufficient; and in that view the plaintiff should have failed, for the reason that he was then incapable of contracting marriage relations with the plaintiff.

People have jumped at conclusions regarding the De Belleville case on the statement of [illegible] and the allegations of the plaintiff. It seems to me, as a lawyer and a man of common sense, that the storm of indignation which has been aroused against the defendant is without sufficient cause. I do not like to see any man trodden down by ill-advised and hasty judgment, and that is why I write this letter to you for publication, setting forth the phases which the case thus far present to me.

Respectfully yours, JUSTITIA.

Historical Essays on the Drama.

VI.

Euripides was a man of harsh and brutal manners, and his temperament was aggressive and fierce. Nevertheless, it was this coarse-minded man who knew how to depict the tender passion of love in its most enticing and natural colors. He excelled above everything in the art of making use of eloquence and policy in his works. Aristotle calls him "the most tragic of poets." Longinus considers his style to be sublime, and Plutarch asserts that, after the defeat of the Athenians by the Syracusans, many of the vanquished owed their safety to Euripides; meaning that the victors were moved to mercy by the elevated sentiments inspired by the writings of the master. We translate the following paragraph from the "Traduction des Auteurs de l'Histoire Universelle des Theatres:"

"The Sicilians were great admirers of the works of this poet. They learned from their prisoners all the verses and passages that the latter could remember, and many a poor fellow was rewarded for his good memory by his release from captivity. Others, being dispersed after the battle, and wandering from town to town, earned their living by repeating fragments of this great author. He was still in the land of the living, and these Greeks, on their return to Athens, hurried to offer at his feet the tribute of their gratitude."

Euripides died from the effect of a very tragic accident, at the court of King Archilaus, where he had lived honored and esteemed for three years. One evening, on retiring after supper, of which he had partaken in the presence of the king, he was torn to pieces by savage dogs who were turned loose upon him. Different accounts are given of the causes of this unhappy death. Whether the rivals of his fame were the authors of his fate, as is believed, or whether his death is to be attributed to chance alone, one thing is sure, that Archilaus was so deeply grieved at it that he shaved his head, as was the custom in cases of deep mourning, and that he honored his memory by the most magnificent funeral rites. He erected a tomb near to Pella, his capital, and the Athenians who sent the ambassadors to reclaim his remains were unable to obtain them, and were forced to content themselves by consecrating an empty cenotaph, several statues, and by depositing his works among the public archives, from whence they were taken to ornament the great library of Alexandria in the time of Ptolemy, King of Egypt.

"On the authority of Galion," says Lepere Brumoz, "Ptolemy demanded the manuscripts from the Athenians, who refused to give them up. He refused them in his turn the corn in the public granaries in their utmost need, and having at last got what he wanted, he magnanimously forgot the bad grace with which the request was acceded to, showed the nobleness of his gratitude for the gift, and allowed the Athenians to take as much corn as they needed without paying the usual tribute."

Everyone knows that Alexander the Great loved to read Euripides. Socrates, who seldom went to the theatre, made it a point to go whenever the plays of this author, who was called "the Poet Philosopher," were performed. Demosthenes formed his style by their perusal. Cicero was murdered in the act of reading them.

Euripides and Sophocles had quarrelled in their youth, but they made friends in after years, and when the latter heard of the death of his rival he put on deep mourning and caused all his actors to do the like, and even on the stage he dressed the characters in sad colored habits. Euripides had a nephew, well known among authors of tragedy under the same name. He is credited with one Vestes, one Medea, and one Polixenes.

There was one Aristarchus, of Tagea, a town of Arcadia, who wrote seventy tragedies, but was only so fortunate as to get crowned twice. The only other piece known of his is the "Achilles," translated into Latin by Ennius and called by the Romans, Achilles by Ennius, and Aristarchus,—on the same principle, we imagine, that Boucicault announced Led Astray as the joint production of himself and Sardou. This Aristarchus lived more than a century. Samuel Pettit believed him to be the true author of Rhesus, commonly given to Euripides. Achaius, of Eretreus, made forty-three tragedies, but only gained the prize once. Embittered, doubtless by his bad luck, he vented his spleen by writing a satirical piece called Alcmion, and quoted by Atheneus. There were two by the name of Carcinus who wrote several tragedies. The first of the name was a native of Agrigentum, and Aristotle asserts that he died of the bite of a serpent in a wood wherein he was meditating the plot of a piece. Nowadays serpents are content to hiss. In ancient times they bit dramatic authors whom they disapproved of. Diodorus cites one of his pieces and says that it was very good—Ceris seeking Proserpine. Carcinus the Second was an Athenian. He perpetrated sixty tragedies and only got one prize. He lived in the time of Philip of Macedon. Of all his pieces, Atheneus mentions but one Achilles and one Semele; but speaking of his contorted style, some other works are cited as Orestes, a tragedy, in which the Prince avows his killing of his own mother in the most enigmatical manner.

Aristophanes, in his comedy of Peace, abuses this Carcinus and two of his sons most unmercifully. They were two poets, known by the name of Nicomachus. The one of Athens composed tragedies, with which he conquered several times both Euripides and Theognis, although most of his writings are considered unworthy performances. His Edipus is the only one of which the title has come down to us. The other Nicomachus lived in Alexandria. He wrote eleven tragedies, but we are spared the knowledge of their names. Those of Theognis are in the same case. Dionysius, King of Sicily, was ambitious of being numbered among tragic authors. Lucimon asserted that he knew where to lay his hands upon the tablets on which Æschylus used to write his pieces, and by the possession of these tablets he fancied himself the inheritor of the original owner's genius; but he was not so fortunate as to persaude others to that effect in his case, it might be said. *Cucullus non facit Menachum.* Even the poet Philoxenes, a most complaisant courtier, could find no merit in the verses of Dionysius, who, in revenge, sent him to the public prison, in order to correct his taste, giving him one of his (Dionysius') plays to dissect for his benefit—a patent mode of encouraging critics. Says Plutarch: "Philoxenes literally tore it to pieces; but, strange to relate, Dionysius, after some time, persuaded that he wrote through bravado only, released him, on the conviction that he would be a good boy in future. He even entrusted him with a new piece upon which he desired his opinion. For his only answer Philoxenes called out to the captain of the guard, 'For God's sake take me back to jail.' This audacity quite conquered the tyrant, who forgave him and restored him to favor. However, in the end, flattery prevailed, for Pliny relates that Dionysius died of joy at being crowned for one of his tragedies. None of the names of his pieces are known to us. Probably no great loss. Plutarch assures us that Antiphon, son of Socrates, was his collaborator, a style of composition that has its advantages when one of the parties concerned chances to wear a crown of gold as well as of laurel.

Phyloxenes himself had some success as a dramatic author. Suidas calls him "The True Master of Tragedy." He was born at Cytharea and is reported to have tasted of the dungeon a second time for the henious crime of being caught in some tender love passages with a pretty flute-player named Galetea whom Dionysius much affected. During this second imprisonment he composed his tragedy, Cyclops, the only one of which the name has survived. In it he painted Dionysius as Polyphemus, Galatea under her own real name and himself as Ulysses. He found means to escape and took refuge at Tarentum, from whence Dionysius tried to draw him back; but a burnt child dreads the fire, and he thought it safe to stay where he was.

Melitus the Athenian, one of the judges of Socrates, also is numbered among dramatic authors; but his is but the empty fame—naught remains of him but the name. Palydes, poet and musician, painter and sophist, wrote an Iphigenia in Tauris, which Aristotle prefers to that of Euripides, and quotes among other excellencies the simple and yet ingenious gratitude of Orestes and Iphigenia at the moment when the brother is about to be sacrificed by his sister. "As my sister has been immolated to Diana," cries Orestes, "I must be sacrificed to her." Two dramatic poets rejoice in the cognomen of Diogenes. The first, surnamed Ænonicius, came from Athens. He wrote Achilles, Helen, Hercules, Thyestes, Medea, Œdipus and Semele. The second was from Alexandria. He composed tragedies, says Strabo, from his youth up; but none of them were known to fame.

The French Opera.

Maurice Grau's French Opera company will begin a month's season at the Casino next Thursday evening, opening in La Jolie Parfumeuse and following with the various works in their repertoire. Mr. Grau reached the city yesterday, and his company arrive from Havana next Wednesday.

In conversation with a reporter the manager stated that the present had been the best season he had ever known in Mexico and Havana, in the latter city his thirty performances drawing about $75,000, and in Mexico his season was even more profitable. He says Mexico is crowded with Americans, who were very enthusiastic in their greetings to his company, and are good patrons of amusements of all kinds.

After the Casino engagement the company will visit Philadelphia, Boston and Montreal, and may return to close their season in New York in May.

Letters to the Editor.

LOOK OUT FOR MR. WHITE.

SEDALIA, Mo., Feb. 24.

Editor New York Mirror:

DEAR SIR:—Friday morning, 16th, a very smooth-looking gentleman called on Mr. Lyon, the manager of our Opera House, and introduced himself as M. F. White, advance agent for the Boston Ideal Opera company. He made arrangements to bring his company here March 12. He succeeded in having himself introduced to a number of young men here, who were favorably impressed with him. Result: Mr. White turned out to be a first-class fraud. The young men who were so favorably impressed were stuck to the amount of twenty-five dollars.

White, when last heard from, was in Kansas City, where he was still arranging dates for the Ideals.

Very respectfully, ED. H. HOUX.

Professional Doings.

—Dobson Brothers, the banjo manufacturers, will give a banjo contest at Steinway Hall April 30. Five banjos, worth $100 each, will be given as prizes. Charles E. Dobson invites a friendly trial in banjo-playing for a gold medal, and Edmund C. Dobson will essay a friendly trial of skill in thimble-playing for a gold medal with any player in the world.

—Frederick Warde, now in his second season in the legitimate drama, has been well received wherever he has appeared. "I can say," said his manager, John J. Collins, to a MIRROR reporter, "that we have had good success, the houses everywhere being large. One town in Texas was an exceptional one, the houses being crowded at every performance, which was a proof that the Texans have a desire for the legitimate."

—The Kiralfys intend building a theatre in New York City the coming summer, to be devoted to spectacular drama. The location, they say, is in the vicinity of Twenty-third street and Fifth avenue. The enterprising managers say they cannot get up a spectacle and ballet, in the way they want to, without a theatre of their own. The new house is to cost between $200,000 and $300,000, and the plans include a part of the building for hotel purposes.

—William Emmett took possession of the Olympic Theatre, Chicago, on Monday. He will run the house on the same plan as he did the Academy. Emmett is full of energy and knows how to make a theatre popular. Nick Norton will be stage manager. The interior of the house will be rebuilt and entirely rearranged during the Summer. The principal improvement will be the lowering of the floor to the street level. Frank Swift has arrived from California to take charge of the scenic department.

—Mr. Henry E. Abbey spent Monday in the city. He has engaged Madame Valeria and a brother of Campanini for his opera company at the Metropolitan next season, and has negotiations in progress with several leading people in Europe now. He reports that the business of both Nilsson and Langtry is as large now as at any time during the season. An engagement has been closed with Lawrence Barrett for a seven weeks' season at the London Lyceum in 1884, and it will be the last engagement of his management of that house. Mr. Abbey joined Madame Nilsson on Tuesday.

Here and There.

The admirable reference by your "Giddy Gusher," in the last week's MIRROR, to the late Charles R. Thorne, Jr., recalled the fact that I had in my note-book the memoranda of a conversation with him not long before his death, that throws some light on his remark—"No preacher, Rob." We were speaking about religion and the future state, when he interjected the following incident: Two or three years ago Robson and myself were talking about this same subject, and lamenting that the pulpit was not generous to the stage, but, on the contrary, seemed to regard us, one and all, as outcasts for whom the celestial crematorium were waiting to make us welcome with a hot fire. Robson said to me, "Charlie, let's each keep a scrap-book, and enter in it the names of all the clergymen and actors who commit crimes or misdemeanors of sufficient importance to get into the newspapers." I agreed, and what do you think was the result? We accumulated a list of more than three hundred clergymen, but less than twenty members of the dramatic profession, although I think we outnumber the parsons two to one.

"The truth is," continued Mr. Thorne, "statistics show that if a minister commits a fault—steals, embezzles or seduces—the matter is either hushed up or he is permitted to go unpunished; but if a poor actor goes astray, the story rolls around like a globule of quicksilver on a piece of glass, and in turn, the preacher rolls the incident like a sweet morsel under his tongue. No, sir; I believe in Christianity—the Christianity of St. Paul, who said that charity was its corner-stone; but I see nothing of it in the manner in which we are constantly assured by its so-called white-throated and straight-buttoned representatives. To tell you the truth, their preachments are creating more doubts and making more disbelievers than the world imagines."

* * *

Poor Thorne's argument—I take the adjective back, for perhaps he is better off than most of his detractors—is curiously fortified by a sermon delivered on Sunday by Rev. Howard Crosby, who seems to dabble with every sensation that may get his name into the newspapers, from temperance and politics down to a prize-fight, and who is quoted in one of the journals as follows: "And the theatres, even the best of them, are but places of vice, where the marriage vow is made light of, and where most of the plays that are produced hinge upon some filthy intrigue. We foster these things and the vengeance of the Lord will fall upon us." Is it a wonder that intelligent actors like Thorne should cling to their prejudices and bristle with antagonism to the entire cloth? In the column adjoining the one from which I have quoted is a sermon by another clergyman, who defends the Passion Play, and cites numerous reasons why it is not blasphemous, but edifying. Consistency is a jewel, but it evidently doesn't fit the ears of clergymen.

* * *

The death of little Peggy Miller, the pretty child who has been playing with Joe Emmet in the various phases of Fritz, will probably be used as another vehicle of argument by the fanatics attached to the Society for the Prevention of Cruelty to Children, who so often make themselves conspicuous by interrupting performances on the stage and ignore thousands of other cases where the law should be invoked, but in which the children are more fashionable and better dressed. This organization long ago was written down in public opinion as one of the most inconsistent among eleemosynary institutions which thrive on the sympathies of a generous people, and the sooner its opportunities for evil are contracted the better. Every one will grant that it has done some good; but the chief Samaritan has been Officer Chiardi, the Italian, who has gathered in the really poor children from the purlieus and gutters, and not Lawyer Gerry or any of his associates, who have aimed for higher game.

* * *

An old citizen tells me that years ago, when the elder Booth resided in Washington, young Edwin could be seen any night passing through Missouri avenue, assisting in carrying a large straw hamper and following his father to the theatre. This basket contained the costumes of the great tragedian. It was not customary at that time to leave the wardrobe at the theatre. Young Edwin was therefore always on hand to look after his fathers' interests. Before Edwin Booth was first married, he was very much in love with a certain sweet-faced lady now playing upon the boards of one of our theatres. She married some one else, however, and so did the young Hamlet. Years passed; the lady's husband came to a violent death and her hair hair turned gray in one night. She is still a widow with the same sweet face. Edwin Booth is also a widower.

* * *

Until a few days ago, I was not aware what an aristocratic place Union Square used to be in the olden time. Samuel J. Tilden lived within a half-dozen doors of THE MIRROR office. Where now stands the Morton House was a blank corner. Open, rugged fields represented the present handsome enclosure, and belonged to the patrician landholders who lived hereabout, and who contributed the same to the city as a sort of pleasure-ground. The Ruggleses, Roosevelts, Littles, Jiberts, Livingstons, all had houses in the neighborhood, and the locality savored of the flavor of the choicest of old-fashioned upper-tendom. Later on, Irving Hall was built and became celebrated because of the appearance there of nearly every great artist who visited America in those days—Parepa-Rosa, Leopold Meyer, Gottschalk, Zelda Harrison and a score of others whose names have passed into obituary notices. The site of Irving Hall, together with that of the Academy of Music, the Manhattan Gas Company's present building, the Westminster Hotel and the Steinways' was a part of the Taylor estate, and a great deal of the property is yet retained by the heirs. It was the construction of the buildings above named that led to the many changes which have taken place in and around Union Square, and caused a marked rise in the value of property during the last fifteen or twenty years. It is related of Adelina Patti that when a child she lived in a boarding-house on the corner now occupied by the Union Square Hotel, and on one occasion, when the breakfast didn't suit her, swept the contents of the table, cloth and all, to the floor. It was this circumstance which secured to the youthful donna the name by which she has since often been called—"The Austere Patti." Nicolini was unquestionably a man of good taste when he secured her.

LORGNETTE.

The Gay Capital.

PARIS, Feb. 19.

La Carnivale est morte! At Nice the crowds brought over $450,000 into the town and the amount spent in flowers and confetti was in some respects rather pokey, as it is not a native Parisian custom, but one imported from the Roman Corso as fox-hunting is from England. Therefore carnivals are not entered into with that zest which the Italians throw into them. Gladstone and the Prince of Wales were among the merrymakers and enjoyed themselves hugely. The Prince is a favorite in France, and, in fact, wherever he goes. Now that Lent has begun, Nice and Cannes have relapsed into their usually tranquil state and the Paris folk have returned, if not to humble themselves in sackcloth and ashes, at least to keep comparatively quiet until Easter, which is their gay season. Then Worth and Virot's *chef d'œuvres* shine resplendently on the figures and heads of the grande dames, and the products of Faubourg milliners and third-rate modistes grace the females of the humbler ranks. For come what may, a French woman will be well dressed or wear nothing. And as they are not given to the habit of promenading in the costume of Eve before the fall, the result is that though their dress be of the cheapest stuff, it is neat and fits like "de paper on de vall," and shoes and gloves are tidy in proportion. Things are cheap enough, goodness knows. That is, if one knows enough to look out for bargains. The most serviceable pair of gloves I ever bought in Paris cost me 75 centimes, or 7 1-2 cents, and they were three-buttoned and tan-color.

Sara's sale has realized a good deal, though probably not as much as was expected. There was rather a cram in the Hotel Dronot when it took place, and conspicuous among the audience who attended was a goodly sprinkling of nobility and demi-mondaines. The first day's sale realized $17,034, and for the second $12,690; the third and last sale amounted to something like $14,075. One pearl collar sold for 12,050 francs, or $2,410. The poor woman is no sooner getting out of one debt than she gets into another nearly as bad; as, for example: Damala was to have played at Brussels. After all contracts were drawn up, Sara concluded that she would be too lonely without Jacques, and accordingly made him cancel it. That is one story. Mme. Bernhardt herself says that it was owing to the fact that the papers had taken it up as an excuse on the part of Damala to separate from his wife. Sara vowed she'd put a stop to that report, and so Damala cancelled his engagement. The manager of the Moliere, at Brussels, demanded a payment of 50,000 francs. Through the intervention of a friend the 50,000 francs was reduced to 20,000. So Sara has that to pay. She will take possession of the Theatre Moderne in May. She ought to clear her debts with her two theatres then—the Ambigu, which is managed by Maurice, and the Moderne, which will be run by Damala. There was a rumor that Damala was going to return to the army; he published a letter in the *Figaro* to that effect; but that set Mrs. Grundy to work at gossiping and wondering why he had had enough of Sara in six months of married life.

Thinking that perhaps the letter will be of interest to Sara's American admirers, I give it here, translated *verbatim* from the *Figaro:*

Several papers have spread the report that M. and Mme. Damala will soon separate. There is nothing to warrant such a false report. The truth is that I am going to quit the theatre and return to my old profession—a soldier. France, who treats my wife like a spoilt child, will have, I hope, a place for me under the shadow of her flag.

Passionately loving the theatre, I had imagined that I could immediately occupy a place worthy of my wife's position. In spite of the kindness with which I was received, I should be more severe on myself than the press or public have been. Reason and honor order me to take a manly stand in life, and this is why I renounce my dreams of ever becoming an artist by returning to the army. I solicit to-day the favor of letters of naturalization. I hope that the motive of this determination will be understood. I pray you publish this for the benefit of all those whom it may interest, and you will sincerely oblige, JACQUES DAMALA.

Evidently he doesn't think the profession of an actor a manly one; certainly the *histoire* is simply a clumsy acknowledgment of his own failure to be an actor or to please the public. I should advise him to stick to the army; he'll at least, while marching, having the consolation of knowing that he is not knocking the sap out of railroad ties after a bad season or that his wardrobe is on storage at his last boarding-house. He has begun a suit against the *Independence-Française* for circulating the report that he intended to depart from his wife. Apropos of the sale:

X. This adds another title to Sara's list.
Y. What?
X. *Sa vente* (savente).
Gil Blas adds: Horrible, *vicstee pas?*
ENCORE. X. *Ella a un riel talent, cependa Cette pauvre Sara.*
Y. *Oui, mais elle l'a unpeu éparpillé.*
X. *C'est vrai; dans toutes les directions!*

The newest success is the Princesse des Canaries (at Des Folies Dramatiques), an opera bouffe by Lecocq, Chivot and Durée. This will without doubt have a good run, as it is one of the best things Lecocq has written for a long time, and ranks with Mme. Angot and Giroflé. It is in three acts. The overture is very good and was splendidly given at the *premiere* under the direction of Lecocq's *baton*. The first act is good—very good. The second act improves both in libretto and music; the third act is short and rather dull in comparison with the second. The first act ends with a chorus "une bonne table," which gives, in waltz time, the sound of spoons striking in time against soup plates. It is very effective and was loudly redemanded. Everyone has heard the "Railroad Galop," where the sh-sh of the locomotive is produced by sand-paper; the "Baby" polka, in which a spank is imitated by shingle clappers, and various other imitations; but I doubt if the public have ever been treated to a chorus accompanied by the clatter of silverware against crockery. In the second act there is a sprightly duo between the two Generals, who sing alternately the syllables of their names, Patagnes and Bombardos. Here the music savors somewhat of Offenbach, as does also the "Chanson des Gatteaux" in the last act. One melody certainly should become popular, not only in France, but in America—the song which Pepita sings, entitled "Voila Comment Gouvernera la Princesse des Canaries." Nor must I forget the quintette and "Nocturne des Cloches" of the second act, which were gems, and accordingly were not half as much applauded as the tamer parts, such as the duet of Generals, which was redemanded three times. I will try to give you an idea of some of the plot: The scene is laid in the Canary Isles. The first act takes place in a village in the suburbs of Palma. The King of Canaries having died without posterity, is succeeded by a sort of simpleton named Guzman—a distant relation. The late king had a daughter named Ines by a peasant living near Palma. Ines marries a hotel-keeper named Pedrillo. At the same time Inigo, cousin of Pedrillo, marries

Pepita, the foster-sister of Ines. These two young brides give up only one day out of every two weeks to their husbands. (I think the husbands must be wonderfully good-tempered to stand that.) During the other fourteen days they disappear with their uncle, who is a miller named Perezaud, and make the husbands swear that they will not try to discover the secret of their absence. The pretended miller is really the General Hombardos, the late prime minister to the defunct king. In the meantime it has been discovered clandestinely that the king was legally married to the peasant woman, and that Ines is his legitimate child. The "Miller" undertakes to put Ines on the throne; but he has to baffle the surveillance of General Patagnés, the premier of Guzman, the usurper of the throne. He accordingly makes Ines and Pepita enter the guards as cadets, where they receive a military education and two holidays a month, which they dutifully give to their husbands. A review happens on the day when the two brides are absent, and their husbands are recruited and by force put in the places of their wives; the General Patagnés notices the change and discovers the plot. Then Pepita makes Gazman fall in love with her. So much for the first two acts, the second of which takes place in a chateau, the scene of which is an arena. Preparations for a bull-fight are being made. The third act is a muddle. It is a sort of conglomeration of toreadors naranjeres, and reminds one of the last act of Carmen as far as the stage-setting goes. Ines becomes Queen (without a word of explanation), and ascends the throne with her husband, Pedrillo. The piece is magnificently costumed according to designs by Stop, who is a second Grevin. The production of La Princesse des Canaries was also the Parisian *debut* of Mlle. Jeanne Andreé, after having sung for nearly two years at the Casino, in Dieppe, and later at Brussels, where she created a sensation in Le Petit Duc. She is very young, petite and pretty, and has at once established herself here as a favorite. The rôle of Pepita is charmingly played by Madame Simon Girard. The two Generals were well played by Delannoy and Lepers, who are perfect in their kind. Among the audience I noticed Choudens, the publisher, who will soon publish a partition of the opera, and it will be a valuable addition to the repertoire of such artists as Lillian Russell and Lilly Post. The Canary Islands were discovered (so the story goes here) some five hundred years ago by Seigneur Jean Betancourt. The family is not yet extinct, it seems, for one of his descendants lives in the Batignolles and gives lessons in Spanish. Chivot, when he heard of this fact, said: "I am sorry. If I had known that I should have sent him a fauteuil for the premiere!" Generous Chivot! Surely a box would not have been too much for such an one. SALLY.

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MISS SWAIN'S Western tour begins at Ford's Theatre, Baltimore, week, March 5. Arch Street Theatre, Philadelphia, week, March 12; Ford's Theatre, Washington, week, March 19; Cincinnati, Indianapolis, Cleveland, St. Louis (return visit), to follow.

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Warning to Managers.

I hereby give notice to all responsible Managers throughout the

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that LEONARD GROVER, Sr., is playing a piece called

THE CITY,

At HAVERLY'S CALIFORNIA THEATRE, SAN FRANCISCO,

which is my sole property, said Grover having no legal right to perform such play.

Any Manager permitting such performance on his stage shall be prosecuted to the fullest extent of the law.

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SEATING CAPACITY, 1,000; STAGE, 65 x 70.

The most complete Theatre in New England in all its appointments; centrally located, and the only house in city where all horse-cars pass. The most liberal sharing terms offered to first-class attractions.

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Only two attractions played a week on sharing terms. Population, 20,000. First class attractions played over the New England circuit.

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CANTON, OHIO,

The proprietor of the above house does his own booking directly with managers of combinations; no one is authorized to do so for him; in so doing he prefers quality to quantity—brain to brass.

LOUIS SCHAEFER, Proprietor,

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WALKER BROTHERS - - - Proprietors

The interior decorations are finished in the highest style. Seating capacity large. Furnished with Andrews' Patent Upholstered Chairs. Warmed with steam throughout. Lighted with Electricity and Gas. Stage commodious, and furnished with modern improvements. Stock of scenery ample and unexcelled. Splendid Green and Dressing Rooms. In fact, no expense has been spared to make this one of America's finest Temples of Art.

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First-class in all Respects.

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New Masonic Theatre

AND

GRAND OPERA HOUSE,

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The pooling arrangement which has heretofore existed between Messrs. Brooks & Dickson and myself expires with the present season of 1882-83.

The New Masonic Theatre is the most fashionable and popular place of amusement in Nashville, and the best attractions play to continuous large business.

All managers wishing time for the season of 1883-84 will address communications to

SPIES & SMART, 12 Union Square, New York

or, J. O. MILSOM, Proprietor and Manager,

Nashville, Tenn.

Cleveland (O.) Park Theatre.

GUS HARTZ - - - - Lessee and Manager.

This beautiful new house will be ready for occupancy October 15, 1882. Will be one of the most beautiful in the United States. Situated in the square or park, within 150 feet of every line of horse cars in the city.

Seating capacity, 1,450; stage, 38x76; flats, 20 feet; proscenium opening, 36 feet; rigging loft, 65 feet. Splendid dressing-rooms, and everything requisite for a first-class theatre. As time is rapidly filling, it is desirable for managers to write at once, care

WICKS' BANK Cleveland, O.

NEW BEDFORD, MASS.

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WILL BOOK ON SHARES

FIRST-CLASS ATTRACTIONS,

Only Two Nights in Each Week,

FOR THE SEASON OF 1883-4.

Managers are requested to book early and address Grand Opera House.

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J. C. OMEY, Agent.

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Seating Capacity, 1,700.

THE FINEST IN THE SOUTH, AND ONLY FIRST-CLASS THEATRE IN THE CITY

Will play first-class attractions only.

Managers desiring dates will apply to

SANDFORD H. COHEN, Manager,

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SUCCESS OF THE SEASON!

PHILADELPHIA CAPTURED BY

WILLIE EDOUIN'S

SPARKS,

IN THEIR LATEST SUCCESS.

A BUNCH OF KEYS;

Or, WHERE THERE'S A WILL THERE'S A PLAY.

By Charles Hoyt, Esq. A SATIRE ON HOTELS.

Philadelphia Ledger, Feb. 27:—From beginning to end it is crammed full of fun and frolic. That the large audience who had the gratification of witnessing it and listening to the humorous songs and witty sayings were more than pleased their frequent laughter and applause abundantly testified.

North American, Feb. 27:—Mr. Edouin and colleagues keep the audience in a roar of hilarity from the rising of the curtain to the going down thereof. It must be accounted a succe-sful and meritorious production.

Bulletin:—The piece was rattled off last evening in a spirited manner, and the large audience that crowded the theatre was evidently delighted

Record:—The piece is a whimsical melange of melody, fun and frolic, which in the hands of Mr. Edouin's talented co. became a purveyor of most contagious hilarity.

Inquirer, Feb. 27:—The performance was frequently reduced to a dumb show while the audience laughed.

Press, Feb. 27:—The little piece is full of sprightliness and merriment, and in every way is a worthy successor to Dreams

Chronicle:—Eve the stoic could not withstand the contagious humor of this very amusing play.

Inquirer:—Willie Edouin has been favored with packed houses at the Arch all this week.

Evening News:—Willie Edouin's new musical comedy, by Charles Hoyt, of the Boston *Post*, is a great success at the Arch

North American:—Mr. Willie Edouin's new play, now the attraction at the Arch Street Theatre, is a live production and has won the enthusiastic applause of large audiences.

RECEIPTS:

Monday night, Feb. 26	$830.25	Thursday night, March 1	$1,137.25
Tuesday night, Feb. 27	913.75	Friday night, March 2	1,123.50
Wednesday matinee, Feb. 28	412.50	Saturday matinee, March 3	534 00
Wednesday night, Feb. 28	966.50	Saturday night, March 3	1,271.50
			$7,189.25

The above is the correct statement of the gross receipts of the Willie Edouin's Sparks Co., for the week ending March 3, at the Arch Street Theatre, Philadelphia.

MRS. JOHN DREW, Proprietress.
J. J. HOLMES, Treasurer.

ROUTE:—Washington, D. C., National Theatre, March 5, week. Baltimore, Md., Holliday Street Theatre, March 12, week. SAN FRANCISCO OPERA HOUSE, NEW YORK CITY, Easter Monday, Mar. h 26.

FRANK W. SANGER, Manager.

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Has Purchased the Exclusive Right to

VERA,

THE GREATEST PLAY OF THE DAY,

BY

OSCAR WILDE.

MISS PRESCOTT will produce VERA for the Season of 1883-84.

Managers desiring time address SIMMONDS & BROWN.

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ELYRIA, OHIO.

SEATING CAPACITY, 1,000.

Will Book on Shares for the Season of 1883-'4.

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POSITIVELY BUT ONE NIGHT IN EACH WEEK.

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Opera House,

HANNIBAL, MO.

Will be Completed and Ready for Use Feb. 15, 1883.

Capacity.—Parquette and Circle, 375; First Gallery, 175; Second Gallery, 450. Stage, 62x35, and furnished with full stock of scenery.

House is centrally located—within one block of principal hotel. Is first-class in every respect, with good dressing-rooms, and gas and steam heat throughout.

Will share only. For dates, etc., address

C. W. WINSLOW, Manager.

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WEST LYNNE

DRAMA IN FIVE ACTS.

Companion play to East Lynne.

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